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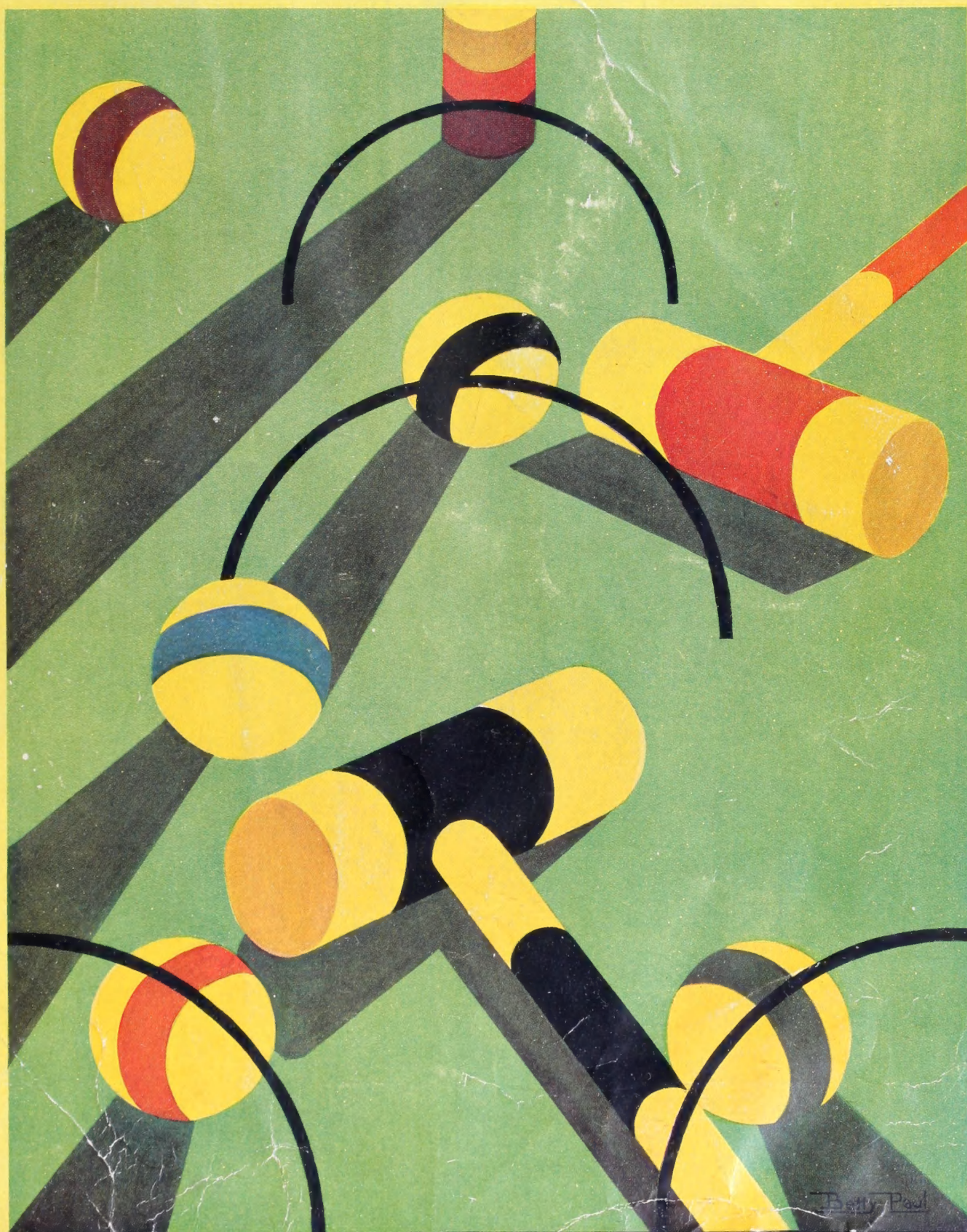
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SHORE & COUNTRY HOUSES - SECOND PRIZE COVER 35 CENTS





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Window Shopping

MARY JACKSON LEE will show you on these pages each month the best of the new things found in the shops. We cannot purchase for you, but for your convenience the address of the shop mentioned is given at the end of each item

THIS distinctively feminine little lamp in Figure 1 will look its very best on a well-appointed dressing table. The pottery base is of antique ivory and the shade is of *point d'esprit* over parchment. You may select your own combination of color for the shade with its bow of grosgrain ribbon, so that it



Fig. 1

is possible to fit any color scheme. The one pictured, with peach-colored shade and ivory ribbon, made a particularly delicate combination, although others with shades of pale blue, old rose, and other soft colors were also charming. The shade measures 8" in diameter and the lamp, complete, stands 13" high. The price of \$7.00 includes postage. — SCHERVEE STUDIOS, INC., 665 Boylston Street, Boston.

EVERY child, or even a grown person, who loves trees, flowers,

and birds will delight in keeping a record of his new discoveries in the plant world and of his feathered friends both old and new. Not only will these books (Figure 2) instruct the young savant, but, once he has found and identified the object, the pages may be cut out and, by moistening the glued back, attached to printed index pages, so that at the end of a season they will form a complete record. When you go week-ending these books make a delightful present to tuck in your bag as a bid for the favor of the younger members of the family, and moreover will help to keep them quiet and occupied for hours. For a convalescent child or for rainy days, they will afford hours of real pleasure. Each book, in heavy cardboard covers with pages in true natural colors of trees, plants, and birds, respectively, with printed index pages for records, is priced \$1.00, parcel post prepaid. — CHILDREN'S BOOK & PLAY SERVICE, INC., 755 Madison Avenue, N. Y. C.



Fig. 2

FINE crystal glassware is one of the greatest magnets to inveigle money from my pocket, and I am sure that you, too, could not resist the delightful glassware shown in Figure 3. It is extremely up-to-

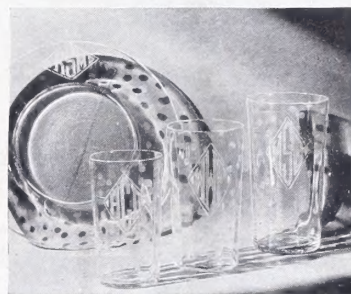


Fig. 3

date with its engraved polka dots and its distinctive individual monogram. What a delightful table you can set using this smart glassware in conjunction with fine china, or alone on a colored cloth for a buffet supper! If you prefer an all-crystal service, platters for cold meats and sandwiches, with cups and saucers, are obtainable, and there is a personal quality about this glass which is engraved individually for you. A set of it would make a wedding or anniversary present that would be greatly appreciated. The 8" salad plates are \$12.00 a dozen; 8-ounce water tumblers \$8.00 a dozen; 12-ounce lemonade glasses with sipper or spoon, \$9.00 a dozen; 16-ounce iced-tea glasses with mixer or spoon, as you prefer, \$10.00 a dozen. All prices are postpaid. — MONOGLASS WARE, 225 East 60th Street, N. Y. C.

WHAT could be more charming on the terrace for tea or for more stimulating refreshment than one of these brightly colored flower stands (Figure 4) poked conveniently into the ground by each chair? They are very sturdily put together and reinforced, and their finish is both weather- and liquor-proof. They come in the gayest colors and can be ordered in any combination you prefer, and with tops like any of the three designs illustrated. They stand 30" high with tops 8" in diameter and cost \$2.25 each or \$4.00 a pair, which includes packing. Express is collect. — FLORENCE NESMITH, 138 Market Street, Lowell, Massachusetts.

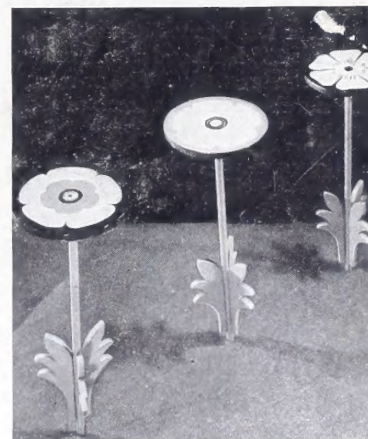


Fig. 4

SOONER or later hemstitched linen is bound to tear and scalloped linen is sure to fray, but the new hand-tailored bed linens with double hems, shown in Figure 5, avoid both these drawbacks without sacrificing anything in the way

Window Shopping

of good looks. In fact, I think they are quite the best-looking sheets and pillow cases I have seen, and are priced remarkably low for such exquisite handwork. The ones illustrated are made of the finest, softest yarn percale, though they may also be ordered in linen at a somewhat higher price. A com-

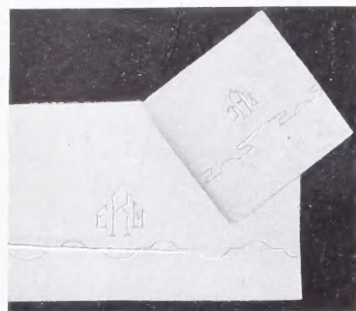


Fig. 5

bination set which would make an ideal engagement or wedding present includes two monogrammed 72" x 108" sheets and two standard-sized pillow cases, also monogrammed, the price for the set being \$25.00. Separately the unmonogrammed sheets are: 72" x 108", \$6.50 each; 90" x 108", \$9.25 each. The 22" x 36" cases are \$2.60 each. Monograms for the sheets are \$2.60 extra and for the cases \$1.25. Prices include postage. — WALPOLE BROTHERS, INC., 587 Boylston Street, Boston.

A LAMP (Figure 6) of extreme beauty of line and coloring has a bronze base in rich antique finish, similar to fine old bronzes, and a copper-colored parchment shade finished with gold bands at top and bottom. It is a lamp that will fit into almost any room and would make a particularly choice gift. Also it is a type extremely difficult to find, for it has been designed and executed by a master artisan, who also planned the shade to complete the color and beauty of the lamp. It stands 23" high and the diameter of the shade is 19½". The price, an unbelievable one for a lamp of this



Fig. 6

construction and calibre, is \$10.00 complete, express collect. — KEN WER COMPANY, 210 East 26th Street, N. Y. C.

THIS is the most delightful sports bag (Figure 7) I have seen anywhere. It is made in a little town in Italy overlooking Florence, by native women who weave and dye the raffia just as their ancestors did years ago. The results are bags in the most gorgeous fast colors and delightful designs, woven according to the mood and taste of the weaver. They are excellently made, are lined with fibre cloth, and will withstand any amount of hard usage. Just the bag to carry your books and paper for a quiet hour on the beach, or to hold your knitting equipment. As for a smart



Fig. 7

shopping bag, I can't imagine one I'd sooner carry for both use and appearance. The size is 10" x 12½" and the price is \$3.50, postpaid. — MRS. HOWARD BIXBY, Danbury, Wisconsin.



Fig. 8

A GARDEN SEAT which can be moved from one spot to another, in or out of the shade, is a very great convenience, and this wheelbarrow seat (Figure 8) is both easy to move and comfortable to sit in. Although seats of this type originated in England, this bench was designed by an American architect and is very sturdily constructed with counter-sunk screws and holes plugged with wooden pegs. It is built of pine, painted white, but may be stained if so desired or built of other wood to order. It measures 7' 10" long over all, the seat being 4' 6" long by 17" deep, and the very reasonable price,

which includes crating, is \$35.00. Express will be collect. — ARTHUR ENGLUND, 90 Raynor Street, Lowell, Massachusetts.

CELERY and olives always seem to belong together, and yet I have never found a tray which so hap-

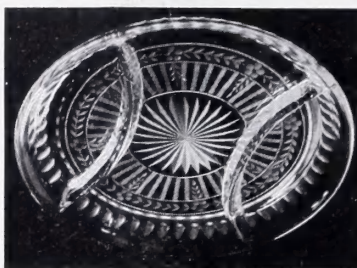


Fig. 9

pily combined them as the one shown in Figure 9. The celery, as you have probably guessed, is laid in the central partition, with the olives in the smaller partitions at either side. The tray itself is of very lovely engraved glass, and when filled with crisp celery and green olives makes a most attractive and appetizing dish. Its three compartments also make it readily adaptable for serving crackers with two kinds of cheese, hors d'œuvres, and many other such combination dishes. It measures 9" in diameter and costs \$5.00, postpaid. — HOPE GLASS WORKS, East Providence, Rhode Island.

I CAN'T imagine a more perfect quilt (Figure 10) for an Early American room than this charming and beautifully made coverlet, a copy of one made in the early days of our country. It is of fine cotton in an elaborately hand-quilted pattern, with an appliqué design of leaves in beautiful shades of yellow, blue, green, orchid, and pink. This quilt measures 80" x 92" and is priced \$40.00, carriage collect. The quilt may also be obtained stamped ready to make up, for any of you who take pride and joy in fine sewing. Instructions are included and it is priced \$9.00, carriage collect. — ANN ORR STUDIO, 702 Twentieth Avenue South, Nashville, Tennessee.



Fig. 10

IMPORTED from Spain, this chair (Figure 11) was made by hand in Seville and is finished with a rush seat. It is very sturdy and substantial and, as it comes in natural wood, you can paint it any color you like or stain it if you prefer. It makes a most attractive little chair for a bedroom or for any informal room where an extra side chair is needed, and has a certain foreign charm that is unmistakable. Best of all, it is very reasonably priced — only \$5.00, express collect. — CARBONE, INC., 342 Boylston Street, Boston.



Fig. 11

TO mark the axis of garden paths, or placed at the end of a vista, this sundial (Figure 12) makes a most interesting accent. Made of polished heavy cast brass with deeply



Fig. 12

embossed figures and inscription symbolic of time's flight, it is 11" in diameter and weighs four pounds. It is priced \$4.75, parcel post prepaid. — ADOLPH SILVERSTONE, INC., 21 Allen Street, N. Y. C.

CHEERFUL and willing little gnomes (Figure 13) brimming with mirth and jollity, and full of mischievous pranks, are by night the unseen workers in our gardens — so at least runs the legend. Thus, in order to entice them, we should put about gayly colored replicas of themselves in terra cotta to cause consternation among the slugs, spiders, and cutworms. These little figures are of durable terra cotta with an exterior finish of water-

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Fig. 13

THOSE who remember the comfort of the old-fashioned rope hammock will be delighted to know of this one (Figure 14) made

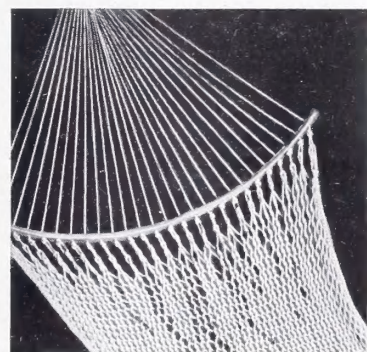


Fig. 14

by the Gullah Negroes on our South-eastern coast. It is of heavy cord hand-knotted in a pattern that has a delightful lacy texture and a resilience that is not excelled by the finest woven springs. Moreover it has a distinct charm that will add much to both the appearance and the comfort of your porch or garden, and it will withstand all weathers. It is priced \$15.00, express collect. — E. E. BURROUGHS COMPANY, Conway, South Carolina.



Fig. 15

A CHAIR (Figure 15) developed by ingenious cabinetmakers in the rural sections of our country in the early part of the nineteenth century shows its French derivation and a sixth sense, on someone's part, for comfort. The curved line of the back is pleasing to the eye and spells unmistakable bodily ease. One of these in a family would be a dangerous investment, so I suggest one for each room in order to avoid dispute. Made of gumwood



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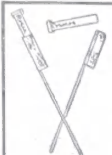


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in walnut or mahogany finish, it has a web-bottom spring seat and is covered in a heavy black upholstery denim with a small, colored, conventional medallion. Priced \$19.75, plus a charge for crate and shipping. — **THE BOULEVARD SHOP, INC.**, 220 Northern Boulevard, Flushing, New York.

FLOWERS always look their loveliest when their stalks show through water, and this glass jug (Figure 16), both in color and in texture, seems to intensify the color of flowers and their delicate detail. The jug, in gemlike coloring, is copied from an old Spanish piece and has all the charm of the old hand-blown work. Of many uses, it has a twisted beading wound about its graceful swan neck and comes in sea green, blue, amethyst, and rich blue. It is 12" high; price \$4.00, postpaid. — **OLD MEXICO SHOP, Santa Fe, New Mexico.**



Fig. 16



Fig. 17

A CHAIR for porch, garden room, or winter sunroom or terrace is this one in Figure 17 of Malacca cane bound with oval cane. The design of the back, the pattern of the woven cane seat, and its sturdiness of construction make it an ideal chair for bridge or tea, both from a decorative as well as from a practical standpoint. Combined with wooden or with woven-cane or rush furniture, it cannot but add interest to your porch — and, best of all, it is most comfortable for even the longest session of bridge. Priced \$25.00, express collect. — **BAPHÉ, 15 East 48th Street, N. Y. C.**

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TRAVEL

CALENDAR FOR SEPTEMBER

ENGLAND

September 1
September 16

Partridge-shooting season opens
National Rose Society Gathering, Horticultural Hall, London

GERMANY

September 1-15

Special festivals and exhibitions in honor of Goethe at Weimar

ITALY

September 3

Festival of Santa Rosa, patron saint, at Viterbo, with night parade

NORWAY

September 1

Hunting season opens

SPAIN

September 15
September 25

Fair and fête open at Valladolid
Fair and fête open at Cordova

SWEDEN

September 26

Centenary of the Göta Canal; celebrations at Stockholm and Gothenburg

SWITZERLAND

September 4-11

Open-air William Tell Performances at Interlaken

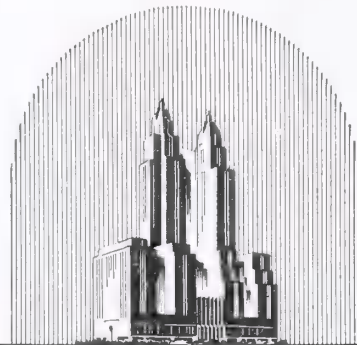
Do you know your Rupert Brooke? Then of course you love his poem, 'The Old Vicarage, Grantchester,' and the next time you are in England and in Cambridge, do walk the short mile out across the fields to 'the lovely hamlet Grantchester.' There you will find the Orchard, a charming old place for tea, with low beach chairs deep in the long grass, where you sit, very sheltered, under the overhanging branches of your apple tree. There, presently, a pretty maid will bring you tea; and then, and then only, can you say for certain whether

Stands the Church clock at ten to three?
And is there honey still for tea?

The clock, alas, when we saw it, had got round to a quarter to four, and stopped there, but some right-minded Cambridge undergraduates have since set it back again. Grantchester itself is all you dreamed it might be — low white-washed cottages with surprised little eyebrow windows peeping out beneath roofs of brown thatch, grown gray and mossy (and sometimes sprouting flowers) through many English rains. Pocket-handkerchief rose gardens bloom outside the cottage doors, and one proud clipped-yew peacock tops a little hedge. '... Ah, Grantchester! There's peace and holy quiet there.' There, too, beside the Orchard gate, stands the old Vicarage, where Rupert Brooke lived. Past the churchyard, round the green by the Vicarage, the empty road dips suddenly into cool shadows by the mill pool. ('Laughs the immortal river still, under the mill, under the mill?') And there his 'ghostly Lordship' still swims Byron's Pool. But take

the poem to Grantchester, and read it over your tea. You will be quite alone, hidden beneath your tree; you can pretend there are no other people about, so low their voices are on that soft English air. And there *is* honey still for tea!
J. L. R.

ALL roads lead this year to Weimar, the home for sixty years of Goethe, whose 100th Anniversary is being celebrated there throughout the year. And, thanks to a series of most fortunate circumstances, his old house there has been preserved intact just as it was one hundred years ago. Whatever had been removed from it was brought back, and the visitor to Weimar to-day finds the rooms precisely as they were when Germany's greatest literary genius lived and worked there. Everything, from the goose-quill pen used by him down to the most modest framed drawing, stands in the same place it occupied a century ago. The house is now a National Museum with a three-fold purpose — to preserve the surroundings in which the poet lived, to depict his whole life and associations by means of documents, and to make the result of his activities as a collector more widely known and useful. Entering these quiet unpretentious rooms, one feels the presence of Goethe himself and is impressed anew with the greatness of his creative intellect, which has influenced not only Germany but all the civilized world. If you are fortunate enough to be in Europe this summer, by all means include a pilgrimage to Weimar in your itinerary. M. A. N.



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Or when you're tucked into bed and a rush call comes, it's infinitely simpler to pick up a telephone beside you than to dash downstairs to answer. When you're baking a pie, or bathing a baby, family crises can often be averted by having a telephone at hand. So telephones throughout

the house save steps and minutes, day and night.

Complete convenience can easily be provided. Let the local telephone company help you. They'll plan telephone arrangements to meet your individual needs. They'll explain the varied equipment available — portable instruments, intercommunicating systems, hand telephones, signal lights, special bells, etc. There is no charge whatever for this advisory service. Just call the Business Office.



THE *House Beautiful*

JULY 1932

NEXT MONTH

THE next issue is concerned principally with remodeling and related matters. Although these days it is perhaps true that fewer of us are building, it is equally true that more of us are remodeling or modernizing. Recognizing that we can thereby kill with one stone not two but three birds,—the accomplishment of a desired end, the achieving of it economically, and the provision of employment,—we can hardly do otherwise.

REMODELED houses of various kinds have been selected for this issue to show with what astonishing success houses that are unprepossessing and even ugly can be transformed into convenient, up-to-date, and attractive homes. A typical Connecticut farmhouse that was so excellent architecturally that it needed no embellishment has yet been enlarged most sympathetically, and is of special interest because it has been so appropriately furnished. A house in Pennsylvania that had sunk almost to its last decay has been made to blossom forth until it can hold its own now with the best in its neighborhood. Other houses tell the same story of being brought successfully to a renewed life of usefulness.

HARDLY a day goes by that we do not receive circulars and news releases about some new equipment for the house, some new device or gadget designed to make it a better machine to live in. These all help to put its operating more and more upon an automatic basis and so release additional time for the enjoyment of its æsthetic aspects. Several of these vital pieces of mechanical equipment are illustrated and described.

As befits a summer number, there are many illustrations of gardens both in this country and abroad. Miss Hill continues her exceedingly helpful series by discussing the cold frame and hotbed, and a short article tells how to espalier trees.

You will be charmed with our cover next month, for out of 2160 designs submitted in our Cover Competition, just closed (the winners will be announced in the same issue), we have chosen to inaugurate our new format one which is dainty and feminine and altogether lovely.



EACH spring, after visiting scores of gardens in town and suburb, we ask ourselves the question, 'Just what is a garden?' It is evident that the word means different things to different people, for it is applied indiscriminately to whatever harbors a few plants, from a small flower bed to an imitation Versailles. Because a garden, in whatever form it is, if only 'a geranium red and delphinium blue,' touches the affections, it is difficult to be critical of it. Nevertheless, we should not by dodging the question deprive ourselves of the pleasure that a garden in the truest sense of the word can give. An experimental plot, a border along the boundary, or a few potted plants on the window sill may give the greatest satisfaction, yet the true garden lover knows that plants are not the be-all and end-all of a garden. The true garden lover knows that they are but its ornaments and not its reason for being.

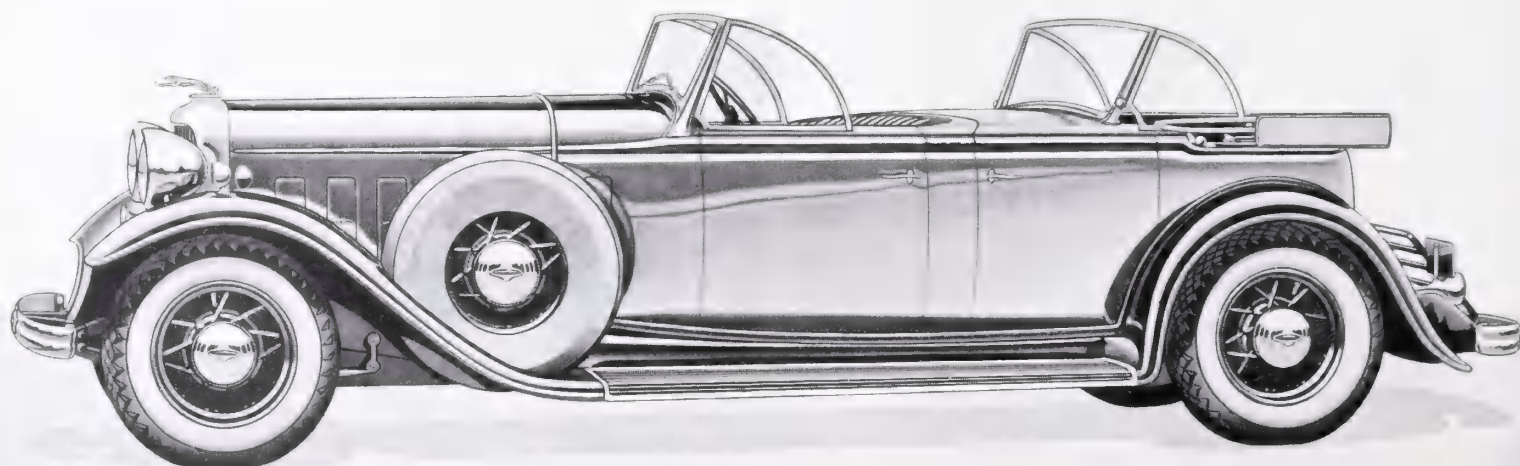
WHAT, then, should be the nature of the space that the flowers are to adorn? According to Webster, a garden is a 'piece of ground used for cultivating herbs, fruits, flowers, or vegetables . . . adjoining a dwelling, and enclosed.' Here are two characteristics in addition to that of growing plants which even a lexicographer admits are essential. A garden must be enclosed and it must bear some logical relation to the house. Now a garden can neither be enclosed nor related to the house without its form being considered, and, as soon as its form is considered, the whole question of design is raised. We cannot avoid the conclusion, then, that the garden must have design before it can really qualify as a garden. Clutton-Brock says, 'Even the gardener who cares for nothing but his flowers, and thinks of his garden only as a place to grow flowers in, must yet consider design, if he is to display them to the best advantage.' But a garden is more than a place to grow flowers in; it is a place for human beings to enjoy themselves in. This is its primary purpose and this purpose should control its design. And if it is for human beings, it must have shade and shelter, and 'splendors and quiet places.' Thus the garden in its completest sense becomes a habitation even as the house is a habitation.

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T H E L I N C O L N

12



THE LINCOLN V-12 CYLINDER . . . 4-PASSENGER SPORT PHAETON . . . \$4500 AT DETROIT

In the belief that every Lincoln owner has the unqualified right to the highest type of motoring service, every Lincoln is built to one high aim—it must be the best that can be made. Lincoln has never for any cause countenanced a sacrifice of quality. To fulfill its obligations, every Lincoln is an achievement of advanced engineering, finest tested materials, and methods of construction that are unhurried and precise. The development of this unique Lincoln background has been made possible by the support of the Ford Motor Company. Only from such a source can spring the perfectly balanced qualities found in the V-12 cylinder Lincoln—a motor car striking in beauty, brilliant in performance, strong, safe, and enduring. It is offered in twenty-one custom-built and standard body types priced at Detroit from \$4300, fully equipped

HOUSE BEAUTIFUL

Style Notes

SCREENS of most ingenious type and delightful for a country home are made by a clever decorator of shutters taken off old Victorian houses. A pair of these shutters are hinged together so that the four sections can be placed at advantageous angles. The slats can be left either shut or open as fancy decrees, and they may be painted white, turquoise blue, or any other suitable color.

MIRRORS are coming in for their share of ornamentation. Copies of rare old Chinese ones have decorations cut from Chinese patterned wallpapers glued to the mirror surface. The applied paper is then covered with several coats of orange shellac to give it the gloss of paint. Others have the popular motive of looped cords and tassels in white or yellow painted at the top of the mirror, with the ends and heavy tassels down each side to give a border effect.

BLACK AND NAVY BLUE are two extremely smart and effective colors for new bath towels. The black towels have a 3" border with two 1" bands above in white, the navy-blue towels the border and bands in French blue. Bath mats and face cloths match.

BREAKFAST AND LUNCHEON CLOTHS are doing a lion's share of brightening up the world. Woven or block-printed in bold geometric designs in either one color on white or a combination of colors on white, they make a marvelous background for the richly hued pottery and glassware so suitable for summer meals. A striking breakfast cloth of coarse oyster-white linen has diagonal stripes block-printed in 1" bands of red in a drop repeat pattern across the entire cloth. A linen luncheon cloth is of 10" squares of white with a 1" green polka-dot design alternated with 10" squares of white with a green plaided design. The squares are joined together with a heavy linen-thread fagoting. Solid-colored linen has large 3" circles of white or a con-

trasting color appliquéd in diagonal stripes 8" apart, with a scalloped border of a solid row of the circles. For more formal occasions there is a beige-colored cloth with a 15" border of a heavy net of loose and closely woven mesh, forming stripes. This is appliquéd to the body of the cloth with a 1" green satin stitched band, and the edge of the net is finished with a green band to match.

ORGANDIE, following in the wake of Victorian fashions, appears with great success in summer furnishings. A cameo-pink organdie with a small sprigged flower pattern in pink, blue, yellow, and green makes the crispest and most charming curtains, with deep fluted ruffles finished with four narrow $\frac{1}{2}$ " ribbon ruffles of the coloring of the flowers. The valance should have ruffles of the same ribbon 4" wide, and a bedspread to match may be used over mauve taffeta.

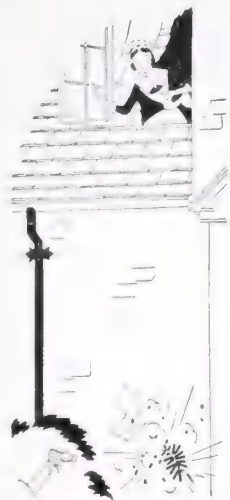
Lamp shades of embroidered organdie have perky little ruffles at top and bottom with picot or ball-fringed edges. The embroidered patterns light up most effectively and are mounted either over all-white or over the self-color of the organdie.

FROSTED GLASS is but another of the quaint revivals of the Louis Philippe and Victorian era. The glass is reproduced in all-white, ethereal blue, jade green, and turquoise, and in urn, round, or tapered bottles adaptable for lamp bases. Organdie shades of the same coloring are particularly delightful with these.

REFRESHMENT SETS of clear or crackle glass that has a cool suggestion of ice about it have amusing decorations of arctic scenes painted on the sides; others have silver bands or fine white-painted lacy designs that give the effect of hoar frost — all conducive to a mental allusion of coolness to counteract our torrid summer days.

PLATES with scalloped edges and with incised fruit or flower patterns for the centre decoration are backed with silver and make perfect plates for the salad or dessert course for a summer dinner table. Used in combination with deep blue or crystal glassware and with a deep silvered-glass centre bowl filled with larkspur, and silvered glass compotes, they make the simplest meal one of rare delight.

MILK-WHITE GLASS makes an amusing table service for informal warm-weather meals, and at the same time has a quaint smartness in keeping with the times. The plates have pierced scalloped edges, or are in the shape of maple leaves. Nut and compote dishes come in the form of fish or ducks, and fruit and cake dishes in the form of grape leaves, calla lilies, or cornucopias.





RECALLING THE EARLY RANCH HOUSE

The verandah of this house serves as a covered passage to the living-room at the end and as an entrance also to a small connecting hall between the guestroom and boy's room. The owner's room, which adjoins the living-room, is entered from the patio. A further view and a plan of this house are shown on page 22. The house is in Escondido, California, and was designed for Mr. C. B. Wohlford by Lilian J. Rice, Architect

THE HOUSE BEAUTIFUL

BUILDING : PLANTING : FURNISHING



A CAPE COD WINDMILL FOR GUEST AND PLAY HOUSE

BY NANCY W. WALBURN

EDWARD SEARS READ AND CHARLES EVERETT, ARCHITECTS

THE captain's stately mansion on Cape Cod, with its long and formal white exterior, overflowed on week days as well as week-ends with house guests and neighbors who flocked the summer through to its impromptu parties. Where could the hostess slip away for occasional privacy, where was she to find a coveted extra guestroom, and, above all, how was she to divert the line of bathers dripping into the house from the sea beyond the garden? Relegate their showers to the basement, and the laundress complained. Allow them to ascend to their rooms, and harassed parlor maids continually repolished with heightening reluctance.

Down to the garden the hostess went, and there, born of the sea view itself, the answer came. Why not adapt something indigenous to the landscape to her needs? A Cape Cod windmill!

How to expand a windmill into a play house, a bath-house, a guest house, and extra servant's quarters, and yet retain all of its picturesque charm, was the problem. Windmills in the vicinity along the Cape were studied, photographed, and measured, and finally one was faithfully reproduced with adaptations to the owner's needs.

The accompanying plans and photographs illustrate how this was carried out with such success that it holds suggestions not only for those who wish to add a picturesque and novel feature to their estate, but for those who plan a modest week-end cottage by the sea. The windmill as portrayed is on the estate of Herbert W. Briggs of New York and Chatham, Massachusetts.

From shipwrecks which had been under water so long that the salt-encrusted timbers broke the saws — and the tempers — of the native Cape Cod carpenters, building material was salvaged to give a look of age to the new structure. Even barnacles were carefully retained on timbers used both within and without the cottage. This salt-water and sea-air weathering has resulted in an unusually beautiful silver-gray coloring both in the interior and on the exterior of the windmill.

Boarding and shingles worn by exposure were obtained from dismantled barns and sheds, actual old millstones were found for all doorsteps, and, after a long search, a weathered post suitable for a staircase newel was taken from an old fence at Brewster. Various parts of New England were combed for rusty iron hardware of interesting



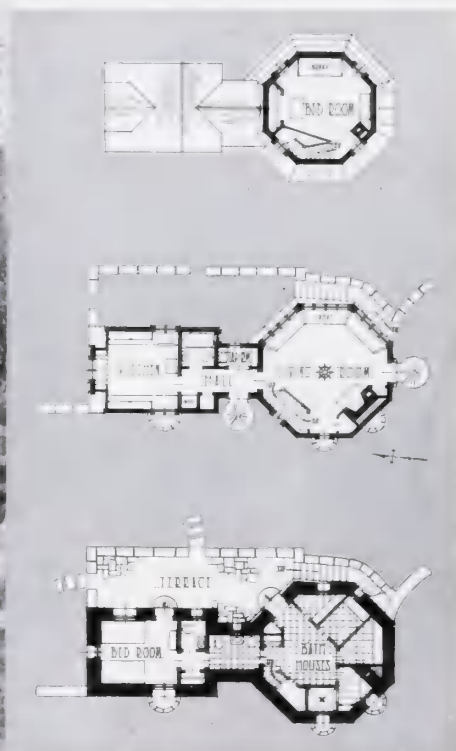
A truly nautical flavor pervades this octagonal living-room whose windows look out to sea and whose timbers have been weathered a silver gray by salt water and sea air. Billethead forms the arms of the window seats, ship-knee braces are used in the exposed framing, and a ship's wheel serves as the central lighting fixture



Though scarcely characteristic of ships or windmills, this fireplace is nevertheless an integral part and important feature of the living-room. Over it leans the figurehead of some long-forgotten ship framed by two weathered ship knees



This pleasant vista from the garden of the main house shows how attractively the windmill cottage fits into the landscape. The plans below illustrate the ingenious way in which the interior of the cottage has been worked out



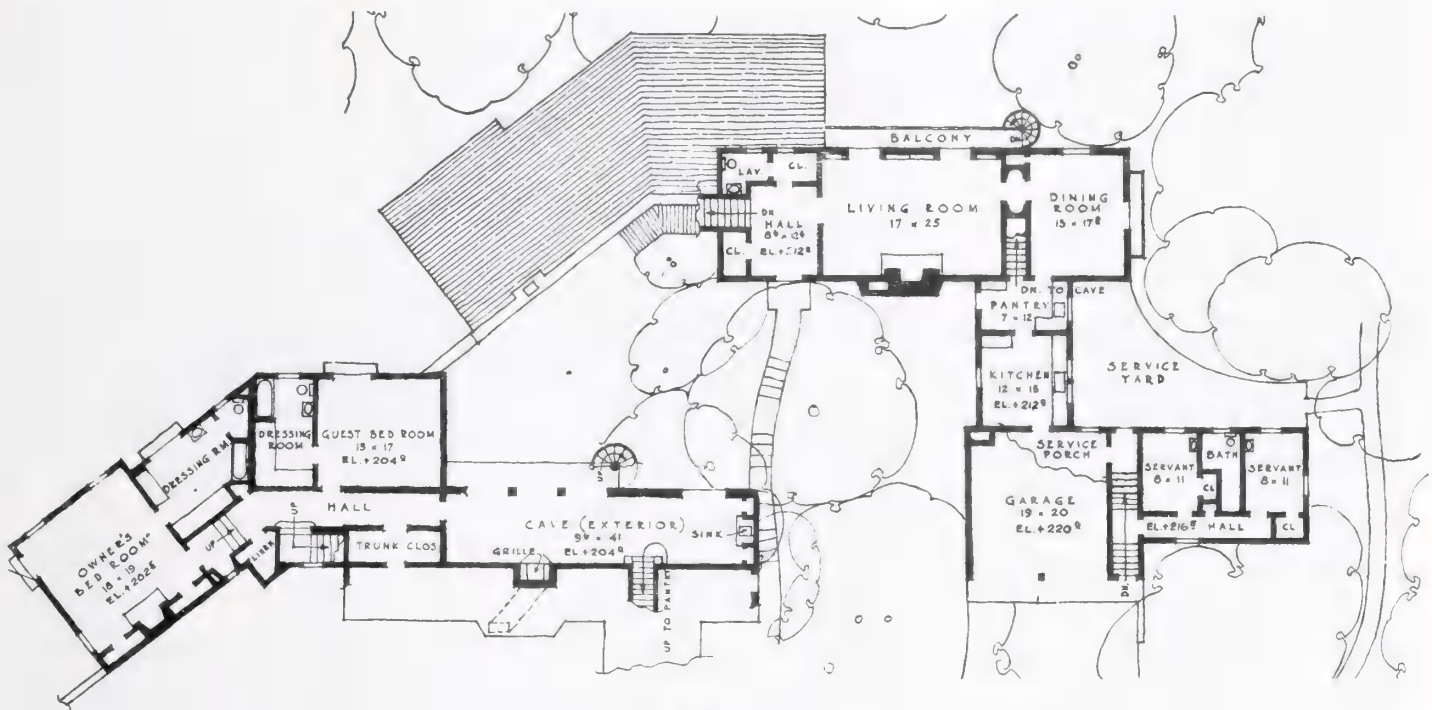
and unusual design, generally discovered on farm buildings falling into decay. New material that had to be introduced with the old was given an aged appearance by silver-gray stain after a special method of wire-brushing and sand-blasting.

The two levels give a variety of use and privacy as well as an interesting irregularity to the structure. To one sand dune planted by the sea was added another to give an appearance of rugged permanence to the site. Facing the sea is a low terrace with privacy for sun baths as well as ample room for Sunday buffet suppers for forty guests or more.

Before entering the cottage through the old Dutch door, painted a faded hydrangea blue to match the shutters, let us pause to study the floor plans. The building in reality is a windmill with the addition of an ell at the back, having three stories on the side facing the sea and two stories on the road. Entering the first or main floor from the entrance, we first see the main house, from which it is separated

by gardens, one enters a hall dividing the kitchen quarters from the living-room. Opposite is the bar or taproom. The living-room occupies the windmill proper and is octagonal in character, affording extensive sea views and giving a feeling of sky and sea. The shiplike character of this room is emphasized by the billetheads, which were originally used as decorative consoles below a ship's bowsprit and are now used as arms on the window seats, by the figurehead over the fireplace, and by the ship-knee braces incorporated in the exposed framing of the room. Another nautical note is the use of an old ship's wheel wired and used as the centre ceiling fixture. The other lighting fixtures are authentic old Dutch cabin lights.

As befits such a room, there is plenty of color, found in the old-fashioned chintzes, sturdy New England furniture, and hooked rugs. Red and yellow calico and tomato-red burlap cover the chairs and the window seats (which incidentally can bunk three guests in an emergency), and yellows and reds also predominate in the hooked rugs.



The owner desired a 'cave' for out-of-door living which should face the garden and have privacy both from the entrance and from the service wing. This attractive out-of-door living-room is pictured below. It is reached by a curving stair from the balcony outside the living-room. This house and the three following were submitted in the last House Beautiful Small-House Competition





THE HOUSE OF DR. SEELEY G. MUDD

Santa Barbara, California

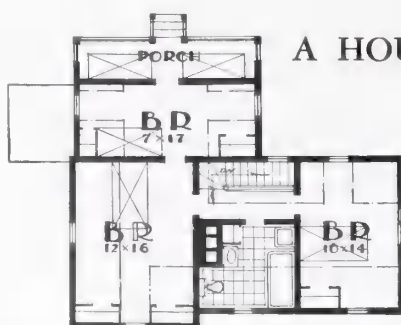
RALPH C. FLEWELLING, ARCHITECT

This house is on a beach lot only 40' wide and facing the ocean. Privacy has been obtained by placing the living-room and maid's room on the front and extending the bedrooms at the rear in a wing which serves to form one side of a courtyard enclosed on the other two sides by a wall. The house is of boards and battens painted a cream color, with outside trim of apple green



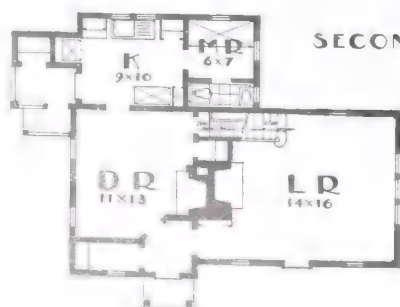


This view of the courtyard shows the enclosing wall with built-up pool in the corner. The door leads into the bedroom. The house and the treatment of the out-of-doors are evidence of how much can be done in a small space and under limiting conditions when expert knowledge is employed



A HOUSE AT BEDFORD VILLAGE, NEW YORK

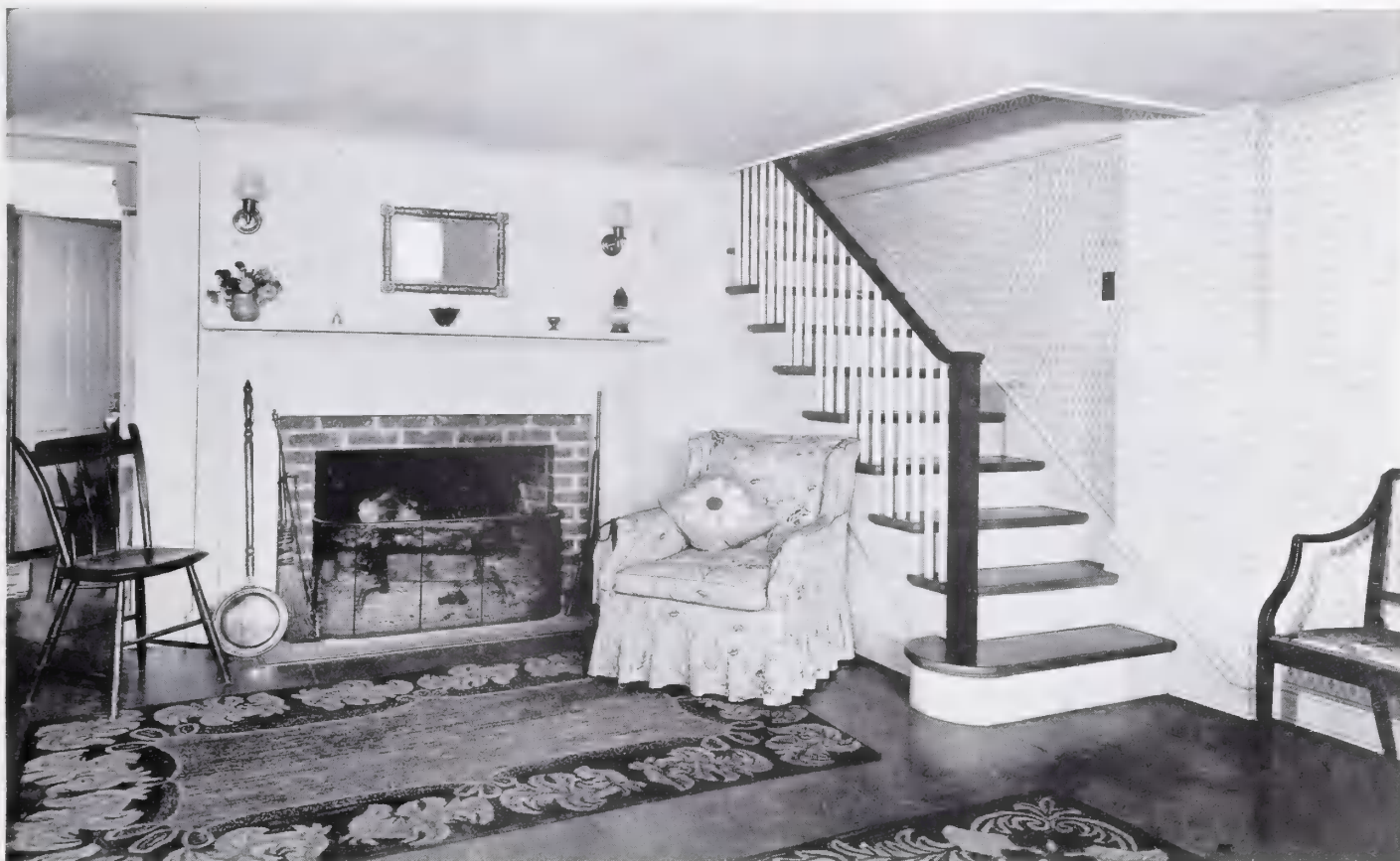
JOHN C. B. MOORE, ARCHITECT



SECOND FLOOR PLAN

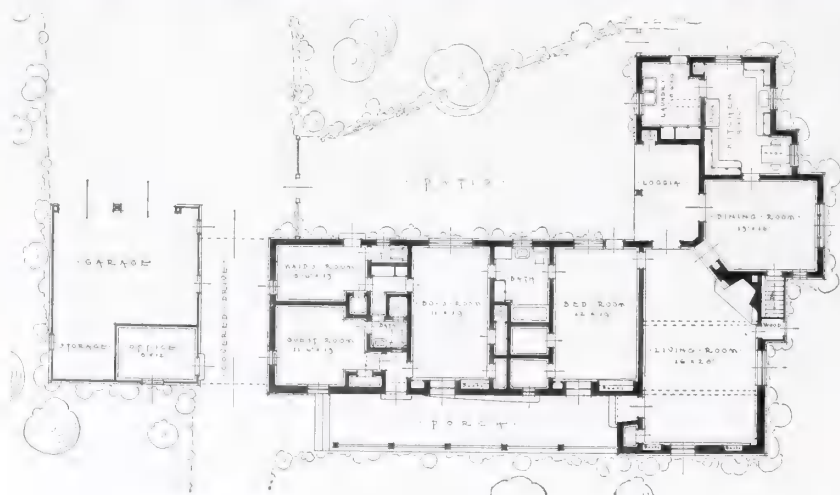
FIRST FLOOR PLAN

This house is planned for a woman and her son, who are both active in business, and one maid. The living-room faces the east and south and the view, and the terrace is placed where it is protected on the north side. The slope of the land permitted a basement garage and also direct entrance from the outside to all three floors. The house is of cedar shingles painted a light gray, and the roof of the same in natural color. The exterior trim is of light gray and the blinds and doors of dark green



The living-room has a floor of pine painted a dark gray; the trim is white, and the walls have a paper with a gray and light green pattern on an off-white ground. Hooked rugs in gray, olive green, red, and yellow enliven the floor



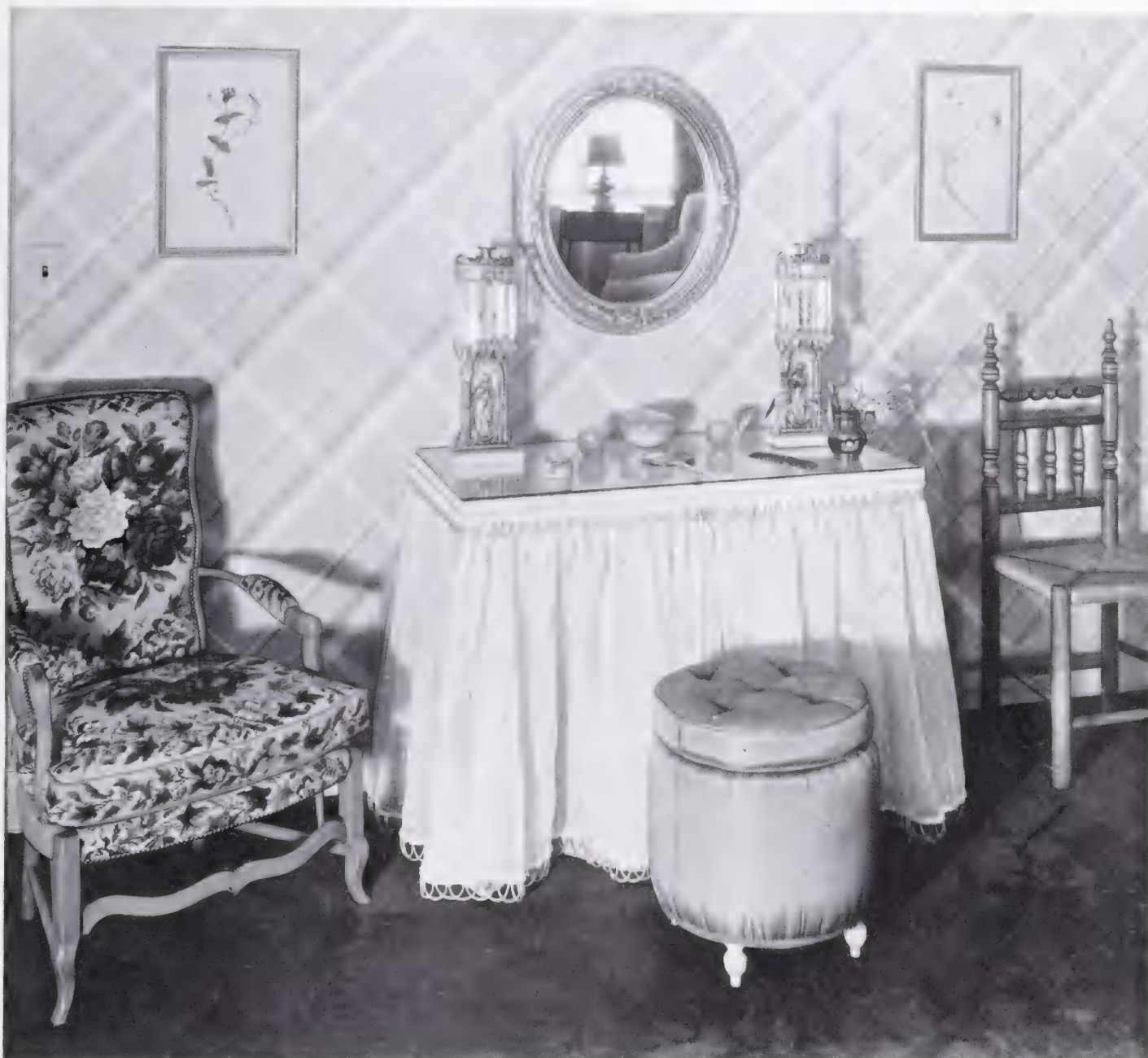


THE HOUSE OF MR. C. B. WOHLFORD

Escondido, California

LILIAN J. RICE, ARCHITECT

The problem in designing this house was to adhere to early traditions and to place it so that advantage could be taken of the large oaks and avocado trees. It was also necessary to locate the guestroom so as not to be too closely allied with the family life, and the boy's room to be accessible both to owner's room and to maid's room. The house is of concrete tile and frame and stucco, with a small portion of board and batten whitewashed. The roof is of heavy hand-split cedar shingles; the trim, exposed rafters, and porch members white; the doors, windows, and shutters soft shades of green.



WITH SUMMER IN VIEW

Two Guestrooms and a Breakfast-Room in cool

Seasonal Colors

This guestroom with a quaint Victorian flavor has a wall covering in tones of beige, pink, golden yellow, and oyster white; oyster-white woodwork; hangings of mulberry chintz with old-fashioned blue and pink flowers, and glass curtains of beige-

pink gauze. The dressing table has a flounce of white dotted Swiss edged with beige-pink silk loop-braid trimming over a beige-pink underskirt. The stool is of beige-pink taffeta with tufted down-cushion top. Barton, Price and Willson, Inc., Decorators



A most delightful powder-room for guests has been converted from a coat closet and covered with wallpaper of Chinese yellow with design in gray, white, and gold accents. The woodwork is yellow and the carpet gray. The dressing table has a mirror top and a white satin flounce with looped yellow cords and tassels. The upholstery of the fruitwood bench is a white silk plush and the hangings are of yellow taffeta with white wooden ball fringe used with white net glass curtains. Mrs. Dodd, Inc., Decorator



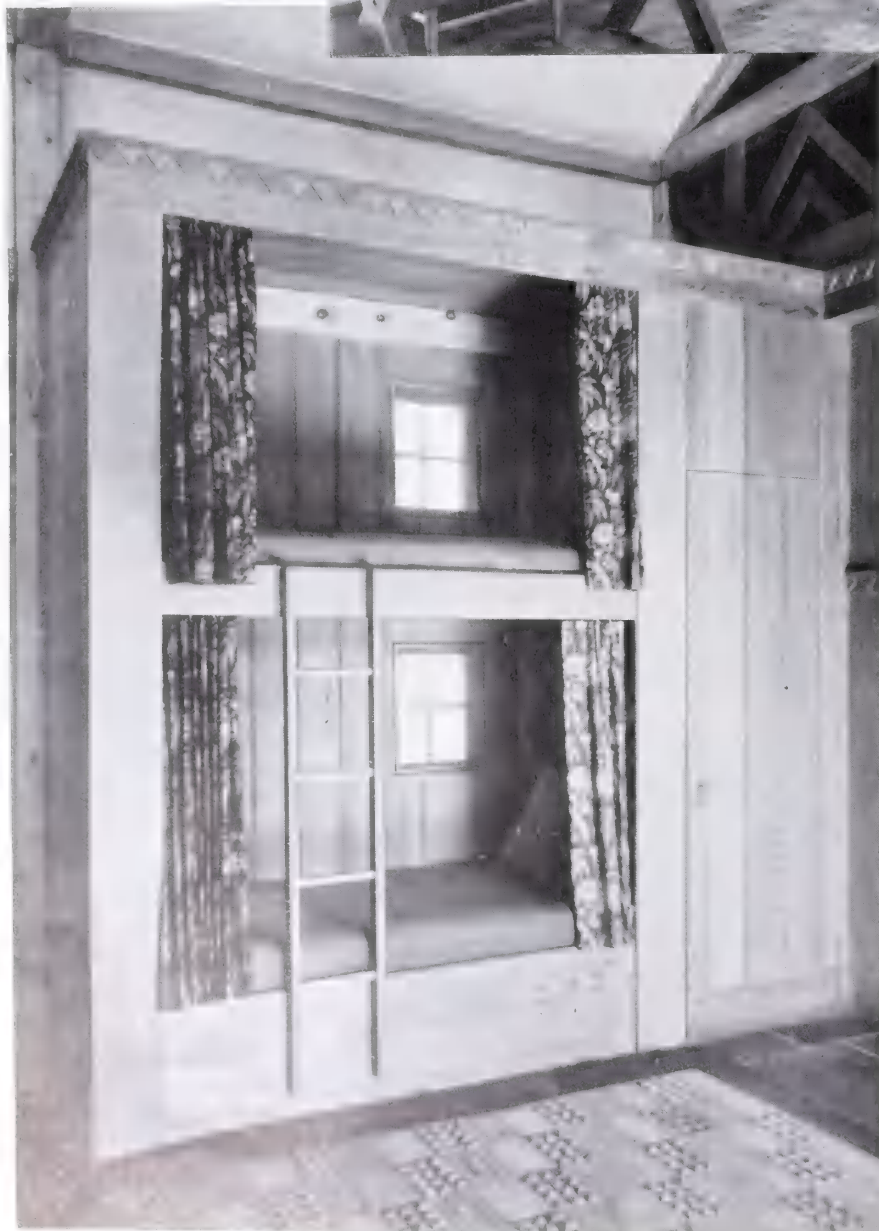
This breakfast-room in a country house at Glen Head, Long Island, has oyster-white walls with mouldings, chair rail, and baseboard slightly toned with pink. Hangings of white celanese with turquoise-blue bands of the same material, ruffled glass curtains of fine white net, and a floor of brown rubber tiling with a conventional floral design in white complete the setting for the smartly designed furniture. This is painted brown, the table being relieved with white decorations and the chairs with turquoise-blue upholstery of leather. The lighting fixtures are clusters of white porcelain calla lilies with gilt leaves and brackets. Taylor & Low, Ltd., Decorators

BUILT-IN
BEDS
FOR THE
SUMMER
COTTAGE

George D. Haight



Paul Weber



In the house of Mrs. Katherine Birge in Covina, California, which was shown in the May issue, the boys' room has these double bunks to accommodate four boys. On the opposite wall are built-in wardrobes so that the maximum amount of space is left for furniture. Austen Pierpont and Marshall Shaffer, Associated Architects

In a corner of the studio on the estate of F. Robins Mitchell in Weston, Massachusetts, are these enclosed bunks which provide a retreat for the late-working artist. California redwood is used for the woodwork. The door at the right leads to the balcony, an end of which can be seen in the illustration. Eleanor Raymond, Architect

George H. Davis

In the guest house on the estate of Richard C. Paine on Mount Desert is this bunk which is described in detail on page 51 of this issue. Roger Griswold, Architect, in association with Little and Russell



Whiting-Salzman



In the daughter's room in the circular tower of a house on Montauk Point, New York, are these bunks which are made gay by the covers of Normandy toile in red, blue, and yellow. Notice the pegs in the post which serve in place of a ladder

LETTERS TO A BEGINNING GARDENER

VII. *The Stand-bys of the Garden*

BY HINDA TEAGUE HILL

DEAR LOIS, —

Peonies, irises, lilies, gladiolus, and dahlias follow one after another in such admirable succession and come in such a variety of colors and types that they are counted the old reliables of the perennial border and fit in any garden, large or small.

Because they have such a bewildering number of varieties, and also because each genus has likes and dislikes of its own, I should like to tell you something about each. All I can do in a letter is to set up a guidepost — to direct you toward more extensive information. Whole books are devoted to each of these garden treasures, books that not only are authoritative, but are delightful reading. Just now you are so busy planting and weeding and gloating over each opening blossom that you doubtless find little time for books. They are a pleasure you can anticipate for winter evenings, after the garden has been put to bed. Such fireside gardening is almost as much fun as the real thing — and not nearly so hard on weary muscles.

FOR each of these flowers in which you are interested get catalogues from specialists. Here you will find instructions for planting and caring for the flower, a more or less extensive list of varieties, and sometimes illustrations in half-tone or colors. A beautifully illustrated catalogue is a joy to have, but is such an expensive proposition for the dealer that I feel we have no right to expect it. I do think we may expect a list that is not cluttered up with poor varieties long superseded, and that we have a right to insist upon accurate descriptions that tell us of the color, shape, and size of the flower, its comparative height and blooming season, and any distinctive feature that makes it stand out from others. The name of the producer, the date of introduction, and the rating, if the flower has been given one, are also valuable items of information.

IRISES, the first of our quintet to flower, may be divided for practical purposes into two great groups — bearded and beardless. If you have a liking for scientific terminology or want to impress the neighbors, *pogon* and *apogon* — accent on the first syllable — sound a trifle more learned and mean the same thing. *Pogon* is the Greek word for 'beard,' and the prefix *a* means 'without.'

Among the bearded irises are the dwarf early bloomers, from four to twelve inches in height, the intermediates, and the tall bearded group — the only ones we can con-

sider just now. They range in height from two to five feet, may have large or small flowers, and have an exquisite variety of coloring. They will grow and bloom for the most inept tyro, but appreciate attention to their very modest wants.

A brief explanation of frequently recurring terms will make description easier. The bearded iris consists of three upstanding parts, called standards, and three drooping parts, called falls. Along the narrow part of the fall, called the haft, is the beard which gives its name to this great group. The color of this beard may be white, yellow, orange, or in a few cases blue, lavender, or pinkish, and often lights up an otherwise ordinary flower.

Varieties with standards and falls of the same color are called *selfs*; those with standards and falls of different colors, or of different shades of the same color, are *bicolors*. A *blend* is a combination of two or more colors, such as was found in the old 'changeable' silks.

IN choosing iris varieties ask yourself what you want from them. It makes a great difference whether you are thinking of masses of color to be seen from some distance, or whether you want a clump to be observed close at hand. For mass effect, a clear, carrying color is more important than details of form — though of course there is no point in buying a poorly proportioned flower when you can get another of equally good color and better form at the same price. As a rule, a clear single color will carry better than a blend, a self better than a bicolor. Generally, too, from a distance, the lighter tones are more effective than the dark ones.

Good varieties for massing, many of which will also stand close inspection, may be bought at from twenty-five to fifty cents each, with sometimes a considerable reduction if bought by the dozen. Princess Beatrice, for instance, well deserves a place in any garden. Corrida, Celeste, Juniata, and *Violacea Grandiflora* will give you pleasing masses of light and medium blue-lavender at little cost. If you can spend more, Santa Barbara, Souvenir de Loetitia Michaud, and Mary Barnett will add charm of detail in the same color range.

If you want your blues to run into pinkish lavenders and on toward reddish shades, try Mother of Pearl, Lohengrin, Mrs. Alan Gray, Queen Caterina, Dream, Susan Bliss, Aphrodite, and Julia Marlowe. For outstanding clumps in the small garden, your choice will naturally depend upon the needs of the individual spot to be planted. To choose your varieties consult a reliable catalogue or, better, visit a good iris collection.

I have not named above any of the very new or very expensive varieties, because I think you are interested in irises not as individuals but merely as a part of your garden picture. Now a single stalk of any one variety can't possibly be as effective as a clump. You will have a far more pleasing picture if you plant three (*Continued on page 55*)

Harry G. Healy

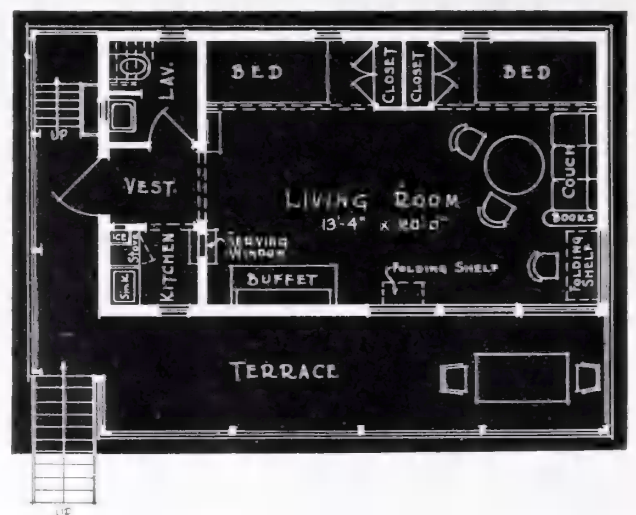


Lilies and peonies, two of the stand-bys of the perennial border, have enough varieties to suit all tastes. The Madonna lily especially, seen in the right-hand border in this illustration, is one of the glories of the garden. The garden of the Misses Righter, Bedford Hills, New York. Helen Swift Jones, Landscape Architect

THE WEEK-END CABIN AS BUILT IN EUROPE



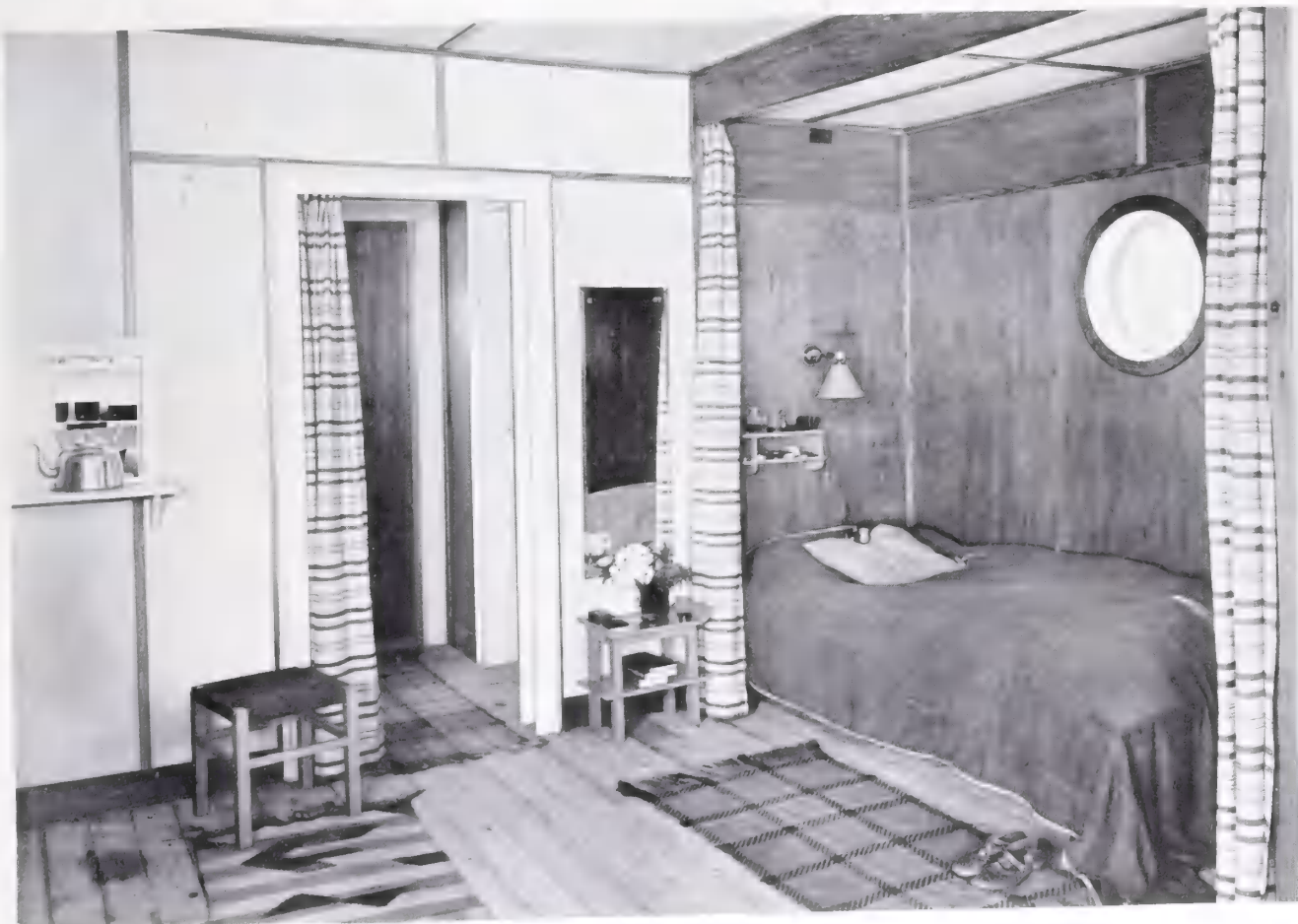
Reduced to simplest terms but by no means shorn of charm, this week-end house on the Danube offers many suggestions to those who want their vacation quarters convenient and unadorned. The house is of brown wood with white trim, and the stairs to the raised piazza and outlook on the roof, and the simple railings, serve as the only decoration. The plan shows how much can be contained in a small space when the furnishings are built in and logically arranged. The cabin is used week-ends and in the summer by a married couple employed in the near-by city



KARL HOFMANN AND FELIX AUGENFELD, OF VIENNA, ARCHITECTS



Inside, the walls are of wallboard, painted white, with narrow waxed hardwood battens covering the joints. The hangings are of light green and orange and the bed niches are sheathed with waxed wooden panels. There are few pieces of furniture, but these are augmented with folding shelves





In this living-room in another cabin the walls and the furniture are of larch wood. Here too the same simplicity prevails, and space is gained by the use of built-in furniture. Distinction is given this room by the gay colored hangings



IN A CABIN BY PAUL FISCHER AND HEINZ SILLER, ARCHITECTS

GRANDMOTHER'S CHINA

BY

SAMUEL W. WOODHOUSE, JR.

Dr. Woodhouse, after serving during the war in France and Italy as medical inspector, and later medical director, was appointed, after demobilization, 'Keeper' at the Pennsylvania Museum, and subsequently Associate and Acting Director. After resigning from this position, he retained the post of Collaborator in Ceramics at the Smithsonian Institute.



Part of a very lovely tea service made for Edward Yard, who visited Canton in 1801. Courtesy of Mrs. Breeze

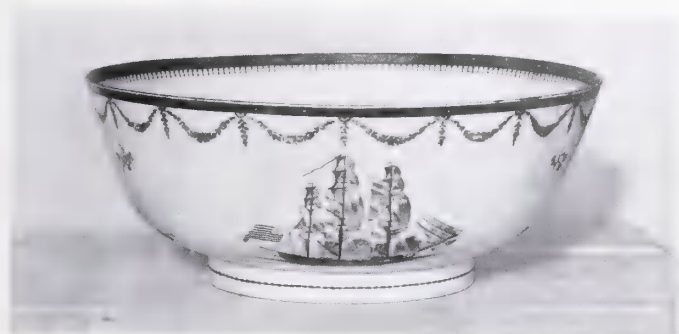
IN the Colonial days when our grandmothers spread the festive board, the trenchers were either wood or, in more elegant circles, pewter. Few indeed among the early housewives were the happy owners of any china. We may realize how choice they were of their china, how they valued it, from the prominence given to the few pieces mentioned in their old wills.

It is true that efforts had been made to make white ware in the Colonies, all more or less short-lived and unsuccessful. A very few pieces of the Bonnin and Morris output have survived, one the property of the Franklin Institute, another a sauce tureen, and the third a large Mayflower basket. They are all marked under the glaze in blue, with a small 'P.'

In the South among the wealthy, Governor Sharpe of

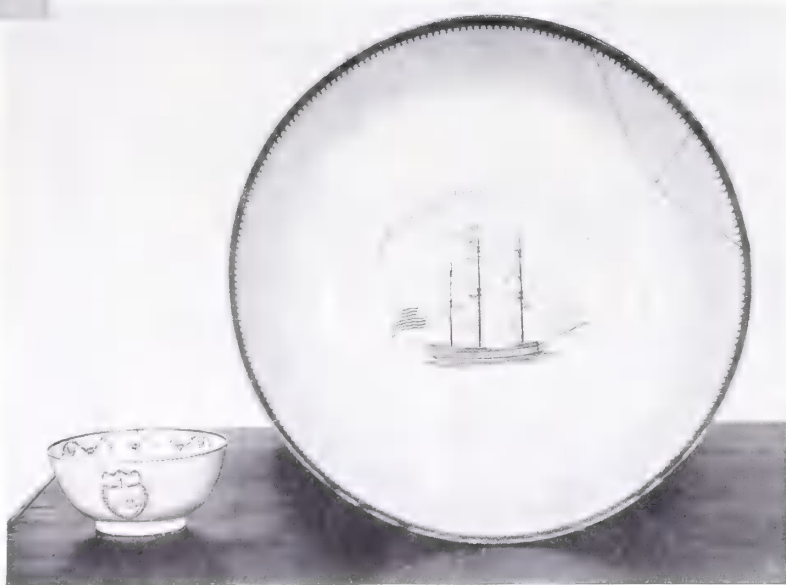
Maryland and Lord Dunmore of Virginia, for instance, had large services of Chinese porcelain imported by the British East India Company, but such things were very sparingly used.

At the close of the Revolution, Robert Morris, with his customary sagacity, had hit upon the one place possible for the Americans to dip into the 'pot of gold at the end of the rainbow.' In other words, thanks to Robert Morris, our grandmothers began to have porcelain china that was brought home by our adventurous traders from the East



The Commodore John Barry bowl, a fine example of Chinese Lowestoft brought home in 1787 by the commander of the 'Alliance'

Another view of the Barry bowl, showing the bite taken out of its side, and a small bowl, marked 'S. B.,' the initials of Commodore Barry's wife, which was part of a tea service he brought home to her from China. Courtesy of Mr. Barry Hepburn





The bowl presented to the City of New York by General Jacob Morton, which bears the name of Syngchong, the china dealer. Courtesy of the Metropolitan Museum of Art

Indies. Until the Revolution, this commerce was prohibited to the Americans, it being a monopoly of the East India Companies.

To-day one hears a great deal about 'Lowestoft.' Old errors are hardest of all misfortunes to forget. In 1863, Chaffers unfortunately got a misconception that some Oriental porcelain had been decorated in Lowestoft, and that some artificial soft-paste porcelain made in Lowestoft was decorated in Canton. While it is remotely possible that this may have been the case, so small was the amount that ordinary students may neglect it.

By the excavations made in the old East Coast town of Lowestoft, where the potteries were known to have stood, we now know that nothing but artificial soft paste was made there, and as the china now called Lowestoft is universally the hard-paste porcelain, it follows that it must be Oriental, hard-paste porcelain having been made only at Bristol and Plymouth, and then in small quantities late in the century.

It is not to be expected that among grandmother's china we should find any of those excessively rare pieces. None of the people in the old times ever spoke of their china as 'Lowestoft.' Mr. John Robinson of the Essex Institute, Salem, wrote in *Old Time New England* an article dealing with the porcelain

that came home with the East Indiamen. This was called always 'India China,' the term 'India' expressing in eighteenth-century usage any place east of the Cape of Good Hope. As everyone knows, the vessels that traded beyond the Cape of Good Hope were called 'Indiamen' or 'East Indiamen.' The Americans could compete favorably with the great ships of the Dutch or the English East India Companies by reason of greater speed and less expense (the ships requiring fewer men and making more frequent voyages).

There were, all told, but one hundred American ships in Canton from 1785 to 1800, and only fourteen of these came before 1790. Hence the greater part of our china came after 1790. In our endeavor to date the various types, the blue border and enameled color after the general style of the Cincinnati service would seem to be the oldest. Then would come those decorated in enameled colors in the dainty Adams style, and later those with the commonplace blue border, and arms or monogram in the centre.

It must be borne in mind that we are considering a very short period, and the lines of demarcation are very slight. The English service with the arms of Chadwick, bearing on the back 'Canton in China, 24 Jan^y 1791,' is one of the best clues to date. The bulk of our American Chinese Lowestoft came in the period from 1795 to 1805, when one hundred and eighty-five American ships were in Canton. The number continued to increase until 1820, in which year alone there were forty-six.

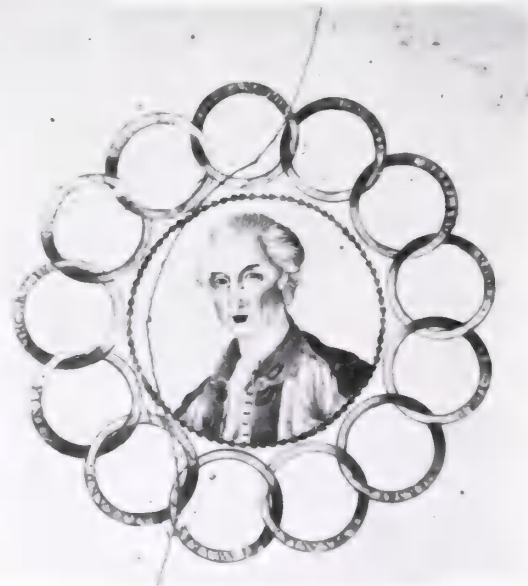
Scarcely a ship clearing for the Indies but brought back some china. One invoice for such (*Continued on page 54*)



The badge of the Cincinnati on the outside of the punch bowl made for General Richard Humpton, probably about 1790, at the bottom of which is this unique portrait of George Washington enameled in colors, surrounded by circles with the names of the thirteen states. Courtesy of the Pennsylvania Historical Society



Part of an interesting set (left) decorated for Mary Hollingsworth with patterns of flowers which she picked on her father's place near Philadelphia and sent out to China to be copied. Courtesy of Mrs. Logan McCoy



BUYING GUIDE *to* NEW FURNISHINGS

This 'Buying Guide' has been initiated to supply an answer to the common question, 'Where can I buy it?' All the furnishings shown in its five pages are available in large cities throughout the country, and have been selected because they are new

and desirable from the point of view of both style and quality. For additional information about them, send a self-addressed, stamped envelope to Readers' Service, House Beautiful, 8 Arlington Street, Boston. The numbers are for your convenience in writing



Suitable for a Young Boy

ROOM ARRANGED BY GIMBEL BROS., INC.

SIMPLICITY of design and sturdiness of construction make maple furniture especially suitable for a boy's room. Here it is used with a wallpaper with narrow beige and gray stripes and architectural and scenic medallions in reddish brown, and pink-beige woodwork with blue mouldings. The hangings and bedspread are of semi-glazed chintz in a reddish-brown check, with brown chintz cording and banding. The glass curtains are golden-yellow net. The furniture is as follows: bed (1) with low turned posts and shaped headboard; drop-leaf bedside table (2) with butterfly wing supports; low chest (3) with two deep drawers and antique brass pulls; highboy (4) of excellent design, a replica of an old piece; a Windsor armchair (5) of comfortable proportions. The lamp, a copy of a ship's lantern, the antique ship model, and the globe all give a boyish stamp to the room

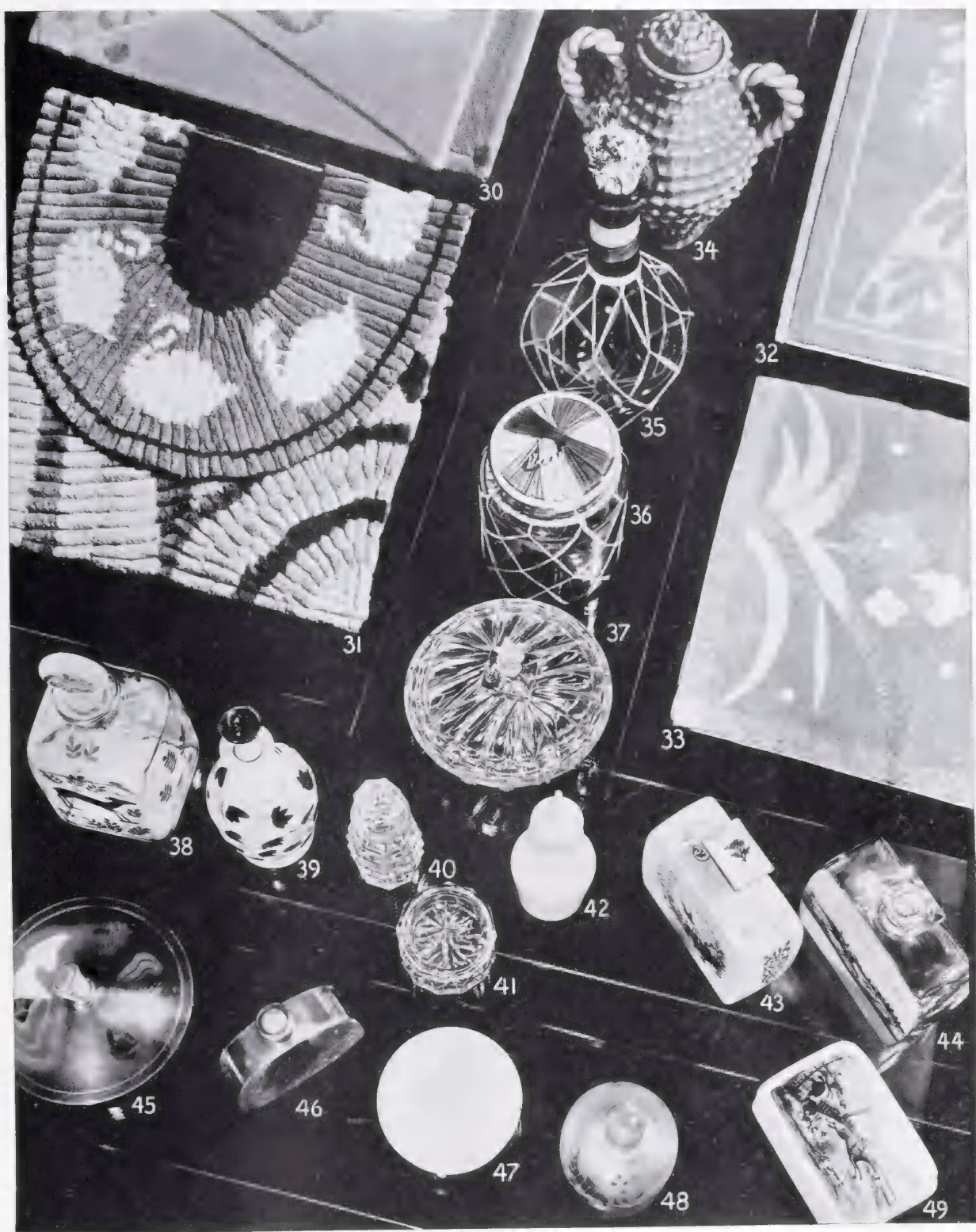


Appropriate for a Young Girl

ROOM ARRANGED BY GIMBEL BROS., INC.

THE furniture of modern design is sure to appeal to the girl in her teens. It is modern, but not too severe, and is of ayous wood, — a wood from the Philippines, similar in graining to mahogany, — with bands of black enamel. The wallpaper has a diamond design in white and turquoise and a conventional flower pattern in tan, brown, and peach on a sand-colored ground. The glass curtains are sand-colored celanese with overcurtains of striped sand, rose, and peach net. The carpet is a blue-gray broadloom and the bedspread is peach-colored taffeta with cording of the same. The furniture is as follows: bed (6) of single size, low and with entire obliteration of detail; dressing table (7) consisting of two units of three drawers each with a connecting shelf and with black bands serving as handles; mirror (8) 26" in diameter with half-frame of black enamel; wood stool (9), also grooved, and matching the dressing table; slipper chair (10) with shell back, covered with white and turquoise chintz; side table (11) with two capacious drawers and shelf below. On the dressing table are glass and aluminum trays with bottles with blue and peach-color tops.

this page are from:
[30]; SYBIL WIL-
M. E. LINDEMANN
[41, 42, 47]; CANNON
[32, 33]; CHARLES
[34, 35, 36, 38];
PALMER, JR. [43, 45,
48]; F. PAVEL &



In the upper corner are a bath mat in a range of color with non-slip back (30), two tufted mats (31) woven in the Kentucky mountains, and two mats (32,33) to match bath towels on the opposite page; in the centre row are a pottery jar (34) in turquoise blue and green, raffia-covered glass bottle (35,36), and jar of pressed glass (37); in the first horizontal row are a clear crystal bottle (38) decorated with gold leaf, a white china bottle (39) with orange, black, and gold design, pressed-glass jars (40, 41), a revival of a Victorian opal glass (42), and glass bottles (43, 44) with decalcomania and hand-painted decoration; in the last row are containers of Chinese pottery and pewter (45, 46), a Victorian opal glass jar (47), an Italian jar with crackle finish (48), and a milk-glass box with hand-painted decoration (49)

D ACCESSORIES



CONVINCINGLY CROWNING THE CREST OF A HILL

*The House and Gardens of Miss Emma T. Habm
Washington, D. C.*

ROSE GREELY, LANDSCAPE ARCHITECT

JAMES W. ADAMS, ARCHITECT

The happy union here of house and planting and their appropriateness each to the other are the result of close coopération between architect and landscape architect. The original location of the house on the higher ground among the oak trees was abandoned for the lower and more irregular site, upon the suggestion of the landscape architect, who designed the walls, road, and terraces to adapt the house, which was redesigned for this position, to the less uniform contours. The house is of stone and brick whitewashed, and the picturesque roof is of red tile



From the terrace at the rear of the house a flagged path winds up at one side of the oak glade to a cottage. Rhododendrons and wild flowers are planted along this path and rock plants are placed in the dry-laid stone wall





At the side of the house a formal garden is developed which is reached by steps from the two grass terraces, one each side of the porch

At the right is a view of the two terraces behind the house and a corner of the formal garden. From these terraces is a vista of the fountain at the end of the garden, shown below encircled by hemlocks and the tall oaks beyond. The pool is octagonal and is painted robin's-egg blue. About the low coping of bluestone is a casual planting of dwarf iris, lavender, coralbells, and pinks. At one corner of this paved area is a willow which makes a pleasant contrast against the dark oaks





WHY NOT A BOAT FOR SUMMER RESIDENCE?

The cruiser illustrated above is 32' long and accommodates six people. A small one, 24' long, accommodates four. Each is equipped with cockpit, deck cabin with bunks, galley, and lavatory, all compact enough for easy housekeeping, ample enough for comfort, and small enough for gay furnishings. Some of these furnishings are suggested on the opposite page. The white glazed pottery, which comes in all kinds of interesting shapes, has

blue polka dots and the pressed-glass goblet of thumbprint design is also blue. The rough woven linen with wave design is in tones of natural color and dark blue and is impervious to salt water and sun. The ship's clock and barometer in highly polished brass are necessary equipment. Boat, courtesy of Elco Works; pottery and glass, of Mitteldorfer Straus; linen, of Old Bleach Linen Company; clock and barometer, of Waterbury Clock Company

Next perhaps in allure to going down to the sea in ships is the venture of taking up an abode for the summer on one of these small floating islands where you can be independent or social at will, remaining at anchor out of the path of the casual guest, or moored to dock within reach of yacht club. A tender provides carriage for train connections to the city, and there are innumerable opportunities for cruises on week-ends and during vacation. Translating the expenses for such a summer's residence into the equivalent of rent, the items would be approximately as follows: regarding the cost of the boat as the capital investment, the interest on this at 6 per cent of the cost of the 24' cruiser, properly chargeable to such an account, is \$142.50; spring painting and engine overhaul, \$126; winter storage, \$60; insurance, \$90; giving a total of \$418.50. A summer home, in other words, for less than \$500





THREE DECORATORS SUGGEST FEATURES FOR THE FLOWER ROOM



In the upper left corner is a wall fountain of mosaic, aluminum, and black marble with a panel of mirrored glass. Lights are concealed under the border of the basin. Designed by Vahan Hagopian

Above, a window box of mirrored glass, designed by Diane Tate and Marian Hall, gives sparkle and life to a window sill

At the left, under the large windows curtained with a white transparent material, are a decorative panel of wood and chromium and shelves to hold plants that do not need the sunlight. Designed by L'Elan, Inc.

Columbines are not only lovely in the garden but among the choicest flowers for cutting, since they last well and their soft colorings make possible a variety of very beautiful cut-flower arrangements



THE LOVELY COLUMBINE

BY LOUISE BUSH-BROWN

THE columbines are among the most beautiful of our garden flowers. There is about them an exquisite daintiness and charm which few other perennials possess, and no spring garden seems quite complete without them. Within recent years many new and beautiful varieties have been introduced, and we should feel very grateful to the plant breeders who have worked so patiently to give us these greatly improved strains. There is, indeed, a vast difference between the dull, short-spurred columbines which our grandmothers grew in their gardens and the exquisite, graceful types which we have to-day. It is as if the columbines had undergone an almost complete metamorphosis during the past quarter of a century. From heavy, uninteresting blooms with little grace or charm, they have been miraculously transformed into flowers as beautiful as butterflies.

The different species of *Aquilegia* vary considerably in form, in coloring, and in adaptability. Some are distinctly

perennial in habit and will bloom on for many years, while others are comparatively short-lived. Some are particularly well suited to the rock garden, others thrive extremely well in woodland settings, and some are best suited to the herbaceous border. There are about thirty distinct species, but of this number we find only six in common cultivation to-day.

***Aquilegia alpina*.** This comes to us from the high mountain steeps of Switzerland and is one of the most cherished plants in many a rock garden. It is sometimes spoken of as the fairy of the family, for it is such a dainty, delightful little thing. It seldom reaches a height of more than nine inches, and the flowers, which are borne in May and June, vary in color from clear blue to white. The spurs are short and stout and distinctly incurved. The plants prefer a light, well-drained, rather stony soil which is not too rich, and they will thrive in either full sun or partial shade.

Aquilegia caerulea. Known as the Rocky Mountain columbine, this is one of the most beautiful of all species. It is a native of our mountain regions from Colorado south to Mexico. The lovely, long-spurred flowers are a clear blue with a white cup and golden anthers, and they are borne in great profusion. The plants are considered short-lived in our Eastern gardens, as they frequently die out after two or three years, but recent experiments tend to show that they will persist considerably longer if given a soil of moderate acidity. Many of our beautiful hybrid strains have been developed from this species.

Aquilegia canadensis. Native to this country east of the Rocky Mountains, this species is usually found growing on dry, stony ledges. It prefers partial shade and a more or less neutral soil, as it will not tolerate either extreme acidity or extreme alkalinity. It is a modest little flower, seldom growing more than ten or twelve inches high, and the blooms are of scarlet and yellow hue. It is most happily at home in a woodland setting or in some partially shaded corner of the rock garden. There is a very dwarf form known as *A. canadensis nana*.

Aquilegia chrysantha. This variety bears flowers of clear yellow tinted with claret, and the spurs are long, slender, and graceful. It comes into flower a little later than some of the other species, but has the pleasant habit of blooming intermittently throughout the season. In fact it is sometimes in flower when cut down by frost in the autumn. The foliage is particularly good, being a deep, glossy green and usually retaining its healthy, vigorous appearance through the summer months. The



The Aquilegia glandulosa is a rare and beautiful species which blooms from early May until well into June with flowers of a bright lilac-blue tipped with white and foliage with rich coppery shadings

One of the improved long-spurred hybrid strains which have become so popular in recent years

plants reach a height of from eighteen to twenty-four inches and are well adapted either for woodland planting or for use in the garden.

Aquilegia glandulosa. This rare and beautiful species should be more widely grown. It comes to us from the mountain regions of Siberia. The large, pendent, wide-spreading flowers are a bright lilac-blue in color, tipped with white. The spurs, like those of *A. alpina*, are short and stout and distinctly incurved. *A. glandulosa* is one of the first of the columbines to come into flower, blooming from early May until well into June. The foliage is very lovely, having a soft, velvety quality with rich, coppery shadings. The plants vary in height from twelve to fifteen inches and are lovely both in the herbaceous border and in the rock garden, thriving either in full sun or in light shade.

Aquilegia vulgaris. This common columbine of Europe is the one which is so frequently found in old-time gardens. It reaches a height of from eighteen (Continued on page 54)

HOW TO DO IT

NOTE: Often in our illustrations an effect is described or a special feature is pictured which a reader would like to duplicate if he knew just how to go about it. In this four-page supplement we shall give each month this desired information about some of our illustrations. Thus, over a period of a year, valuable compilation of facts about building, equipping, and finishing the house will be acquired. — THE EDITORS

ECONOMICAL INTERIOR WALL FINISH FOR A SUMMER CAMP

[See page 30]

THE economical interior finish for a summer camp is perhaps most logically produced if regarded as a feature of wall construction. There is first the masonry wall in stone, brick, concrete block, or even poured concrete, which may have its interior wall surface the same as the exterior and which requires no finish of any kind, unless a coat of paint or whitewash is desired to change its color or to produce a slightly more finished effect.

Leaving the difficulties of construction of such a wall out of consideration, although not denying the many virtues of a weather-tight masonry wall, the cost itself is, except in isolated cases, so much higher than walls of wood that wood remains the most general and probably the most logical building material when first cost is the governing factor.

The solid wall either of logs with calked joints or of hand-hewn timbers set in cement, wherein exterior and interior wall surfaces are identical and no interior finish is required, seems best to fulfill the need, but here again, except in isolated cases, the cost is higher than will be the wall of ordinary wood-frame construction.

The frame in wood-frame construction consists ordinarily of upright and horizontal timbers which carry the weight of roof and upper floors and act as a framework for the exterior finish. The uprights are a corner post and sometimes intermediate posts, 4" x 6", braced with diagonal bracing, and 2" x 4" studs set 16" O. C. (on centre) and doubled beside doors and windows.

To lessen the air seepage, which is apt to be excessive through a single layer of exterior finish, it is customary to seal up the frame with boards, generally called 'sheathing,' before applying the exterior finish.

An unrestricted view of the working side of this type of wall construction is frequently all that is offered as interior finish for a summer camp. But this often queerly braced skeleton is practically never symmetrical or attractive, and the grade of board used for sheathing, with uneven edges and large knotholes, rarely offers a desirable finish. A few necessary adjustments, however, and it may be made to offer a satisfactory interior finish at but slightly higher first cost.

In the framing, let the heavy pieces be solid rather than built up in the now customary way of using 2" x 4" studs spiked together.

Place doors and windows in a symmetrical fashion so that the heavy timbers at either side of their openings will play a part in the design and the spaces between divide evenly. Instead of the usual two-by-fours set 16" O. C., set them 24" O. C. to obtain a less cluttered effect. Leave out the bracing and, to make up for it, put your sheathing on diagonally. Buy sheathing boards of uniform width, tongued and grooved on the sides and end-matched. This means a little higher cost for the boards and a little greater labor in laying, but it makes a strong, tight job. Use a heavy grade of waterproof building paper between the sheathing and the exterior finish to help shut out the wind, and nail the exterior finish with nails long enough to do the work but short enough so they will not come through the sheathing. Such an interior finish requires considerably more thought and care in planning out the framing before the lumber is purchased or construction work started, more care in erection, and possibly a very slight additional cost of materials, but is well worth the extra in final results.

Should conditions prohibit this careful advance planning or make doubtful such care in erection, another alternative is the usual frame put up and braced, preferably with diagonal bracing of 1" x 4" let into the studs. The high-grade sheathing, as described, is then laid horizontally on the inner face of the studs and a drop or rabbeted siding used for exterior finish, which can be applied directly to the studs with the outside sheathing omitted. This may result in complications around openings which will require additional labor and even call for interior trim, but the result is far more finished in effect and the first cost still far from prohibitive. A light stain or water paint will develop either of these interiors into almost any color scheme desired.



FIG. 1. This room 12' wide is divided into three bays, thus just taking three pieces of 4' x 8' wallboard



FIG. 2. This room is framed with studs 12" on centre, which permits a batten at every other stud. Here also 4' x 8' wallboards are used

The actual cost of any product is influenced by many factors beside the manufacturer's price quoted at the point of manufacture. When talking of materials within a limited price range, it is seldom safe to compare prices, for what may hold true in one place or under certain conditions may not be true under other circumstances. However, given the right circumstances, the substitution of wallboard for wood sheathing may prove to be economy. Not just any wallboard should be used, especially if it is to be placed on the outside of the studs, between them and the outside finish. Only one stronger and stiffer than wood, one treated against moisture and having as much insulating value as a $\frac{7}{8}$ " piece of lumber, should be chosen. At least one company makes a board of this character, which not only is strong and stiff enough, termite- and moisture-proof, but has distinct insulating value and a very pleasant color and texture.

For economy's sake, plan your frame to fit the stock-size board of 4' x 7' or 8' with joints running vertically to come behind the studs. Strengthened by the exterior siding, this particular board may be used on studs 24" O. C. Unless you are sure of your board, however, the additional nailing offered by studs set 16" O. C. is necessary even at the expense of a less pleasing interior.

One other caution as to nailing. Wallboard will not hold nails as will lumber, and outside finish must be nailed directly to the frame with nails long enough to go through both finish and wallboard sheathing and well into the framing lumber.

The use of wallboard on the inside face of the studs is perhaps the better practice, since it permits a normal and thoroughly braced frame. With this the color and texture of the board, unless it is to be painted, are an important factor, as is the treatment of the joints. Most boards must be put on with a separating joint to allow for swelling without buckling, and this joint in a simple treatment should be covered with a narrow wood batten — flat, half round, or with beveled edge. To look well, then, either the room should be designed to take a single sheet without joints or the joints should be so located as to give pattern to the wall surface.

In Figure 1 a 12' room is divided into three bays to take 4' x 8' boards. If doors or windows can be centred on a bay, symmetry results. In Figure 2 the wall is framed with studs 12" O. C., which permits a batten at every other stud. Here, again, 4' bays were used with 4' x 8' boards. The pair of casement windows completely

MAKING A TAILORED PARCHMENT SHADE

LAMP shades are not really difficult to make, and afford a fascinating pastime. If these directions are followed, a most interesting shade may be fashioned in about two hours, one that will harmonize with your home color scheme or one that will make a thoroughly acceptable, yet inexpensive gift. Shades made from these directions are very attractive, also, for use on ceiling fixtures and side wall brackets.

Have on hand scissors, pencil, tape measure, string, a pin, needle and thread, and wrapping paper. It will probably be necessary to buy a small jar of transparent paste, a can of white shellac, *passe partout* binding, parchmented paper, and the wire frame, which nearly any department store will have. If there are side supports in the frame, clip them out with pincers. They cause unattractive shadows on the shade.

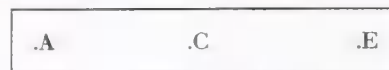
Follow directions step by step, drafting the pattern on a piece of wrapping paper. (See Figure 1.)

Draw horizontal line at A equal to diameter of the base of the frame.

On this line, at the centre, erect a perpendicular (B-B on sketch). Find on B-B the point D, at a distance above the first line equal to the height of the frame.

Lay off D-C equal to one-half the diameter of the top of the frame. Draw line through A-C and extend to intersect B-B at E.

Using E as a centre, draw about half of two circles through points A and C. To do this, make a compass as follows: Place a dot E at one end of a strip of cardboard. From E mark off a distance equal to E-C and E-A, thus: —



Make small holes at A and C. Place a pin through E on the cardboard strip and through E on the pattern. With this as a pivot,

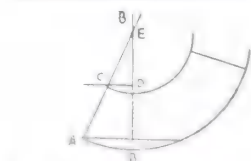


FIG. 1. Diagram to follow for pattern



FIG. 2. Sewing the shade to frame



FIG. 3. Binding the parchment to the frame

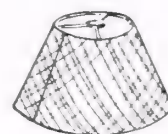
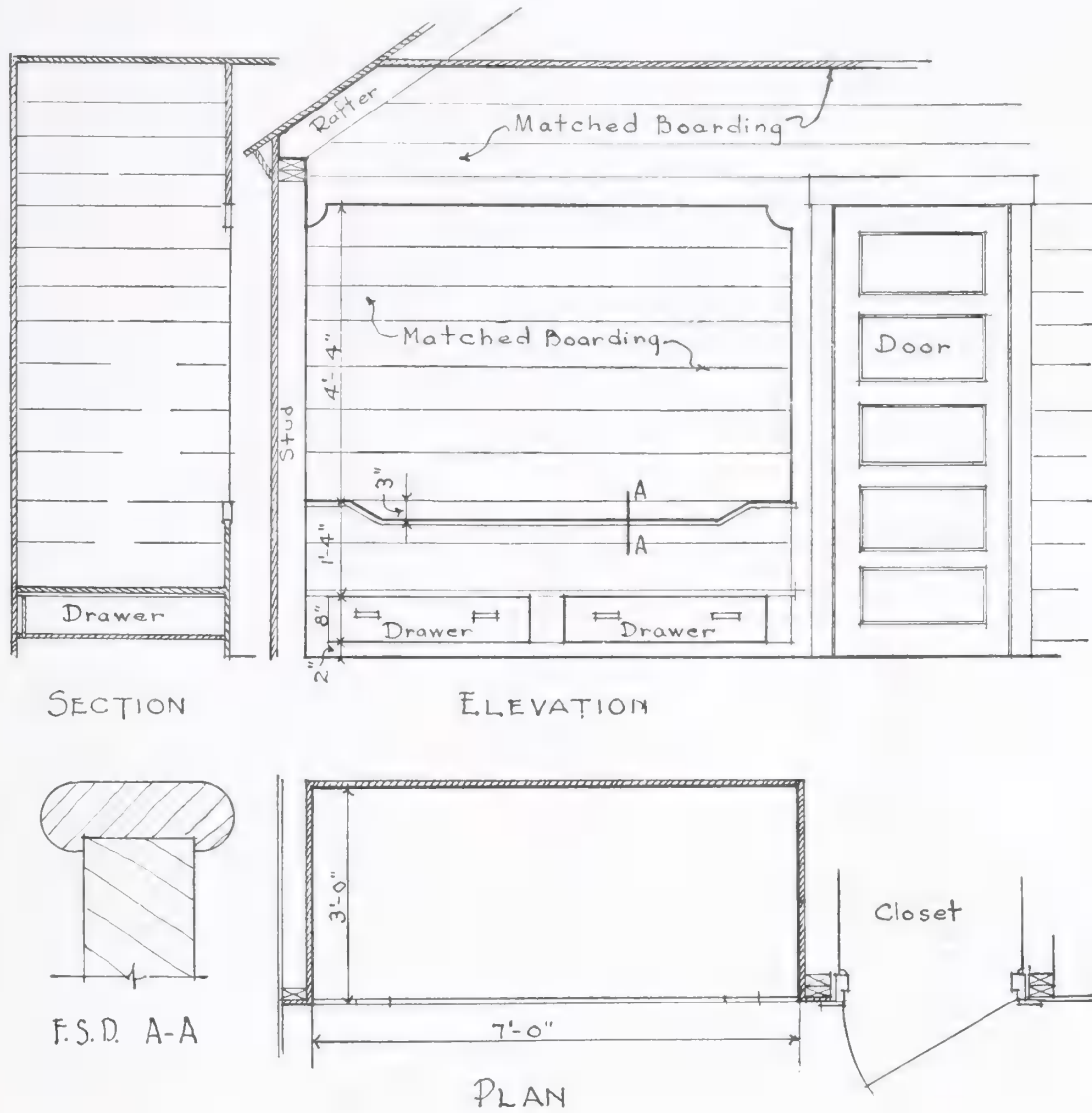


FIG. 4. Frame shellacked inside and outside

Working drawing of the bunk
pictured on page 27 of this
issue and described below



place a pencil point through hole at C and describe an arc. Repeat with pencil through hole at A.

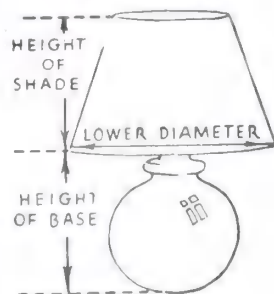
On upper arc, with a tape measure, lay off from C a distance equal to the circumference of the top of the frame, plus one inch; and on lower arc, at A, a distance equal to the circumference of the base of the frame, plus one inch. Join these two points.

Cut shade along circular and end lines and the shape is ready, with one-inch lap at the joining. Trace the pattern on the parchmentized paper and cut out the shade.

Lay the shade flat on the table and apply the decorations you desire. Painted bands, *passe partout* strips, silhouettes, prints, or cut-outs from material — nearly anything is usable. Be careful in choosing decorations for the shade. Test them by holding them up to the light. Dark red, green, black, and blue do not allow the light to pass through readily and should be used sparingly.

Next sew the shade on to the frame (Figure 2). Sew the side at the overlap with long running stitches. Crease the *passe partout* binding down the centre and, moistening an inch or two at a time (Figure 3), bind the parchment to the frame.

For proper proportion, a base for a table lamp should be in height at least two thirds (from the table to the electric fixture) of the diameter of the lower ring of the shade. The height of the base and shade should be about equal



Finally, shellac the shade — both inside and outside (Figure 4).

If an antique finish is desired, allow the shellac to dry and then brush lightly over the outside of the shade with a solution of one part burnt umber and one part burnt sienna, thinned with turpentine. Rub lightly with a piece of cheesecloth while still damp.

— SARAH E. LOWE

THE BUILT-IN BED

[See page 27]

ALTHOUGH we have probably all of us at least once openly expressed our dislike of Pullman trains and our impatience at their discomfort and lack of privacy, yet there are times and places where the Pullman type of bunk is a convenience. This is especially true when space is at a premium. Then, if the bunk is designed for comfort and if it does not have to serve as dressing-room as well as bed, it has its place under the sun.

The drawings reproduced above are of the bunk illustrated on page 27 of this issue, which is in the guest house on the estate of Mr. Richard C. Paine, described in the leading article of the June *House Beautiful*. This bunk is of the simplest construction, made of unpainted wood, with the walls of matched boarding exposed at the back and ends. Under the frame which supports the spring are drawers for blankets and extra bedding. Its simplicity is relieved by the gay toile hangings and piece of Czechoslovakian embroidery. The bunk is 7' long by 3' wide and there is a closet at one end of it of the same depth.

PLEASE TELL ME

EACH MONTH we shall publish in this section answers to questions of common interest which have been put to our Home Builders' Service Bureau. If you have a problem which is troubling you, send it to this Bureau at 8 Arlington Street, Boston. Enclose a stamped and self-addressed envelope for prompt reply

Q. Last spring we had the outside of our house painted. We have full-length copper screens throughout. By the end of summer, at the north and south ends of the house, the paint was almost entirely covered under all the windows with brown streaks. We got in touch with the man who did the painting, and he said that the marks were caused by copper screens. Evidently the rain washing down streaked the house. He said that it could be very easily washed off with Gold Dust and water, by playing a hose on it. He then said we should have to brush our screens with some fluid to prevent them from doing this again. I have forgotten the name of the fluid and, as I cannot get in touch with the painter, I should very greatly appreciate any information you may be able to give me to relieve this condition this summer.

A. The problem of light-colored paint discoloring from water running over copper is a very common one and a subject on which much research work has been done, both by copper and by paint manufacturers. Discoloration can be avoided only if the copper is coated. Be sure that your screens are perfectly clean and perfectly dry, and then have them painted with a durable, long-oil spar varnish to which has been added a small amount of oil color. The varnish must be applied in thin coats which will not fill up the mesh. If the cornices, down spouts, and so on, are also copper, these should be painted with regular linseed-oil paints.



Q. Your January issue of House Beautiful carries a suggestion for using United States Government Lighthouse Whitewash on brick houses. I have in mind a similar application to an old frame house which is to be reconditioned in Seneca County, New York. The idea of using whitewash occurred to me before reading your excellent article. The only drawback I could see would be the rusting through the whitewash of nailheads in the siding, causing yellow stain on the outside. Can you tell me whether this would happen? The house will be eventually shingled, so that if a coat of whitewash will last two or three years it will be satisfactory. It also occurs to me in this connection that whitewash could be applied with an orchard spray. Is this practical?

A. We see no reason why whitewash cannot be sprayed on to your house with an orchard spray. The water in the whitewash, however, will cause ordinary nails to rust, and this rust will come through the whitewash. To get a satisfactory job, therefore, one should take a bucket of lead and oil paint and go over the heads of all nails before applying the whitewash. For this reason the labor concerned would probably be no greater if you had one coat of paint brushed on in place of whitewash. The cost of the paint itself would, of course, be greater than the coat of whitewash, but the wearing quality would be considerably higher.



Q. How would you refinish pine woodwork so that it will be in accord with present-day standards of interior decorating? The woodwork is yellow pine, varnished about thirty years ago without applying a stain.

It is now the shade that is produced by applying an umber stain. Would it be very expensive to remove the varnish? I have frequently seen mentioned an 'antique pine finish.' Just what shade is this, and how is it produced? We do not wish to have the woodwork painted, for we like to see the grain in the wood. Neither do we wish to have it very dark, nor go to much expense with it.

A. Without seeing your wood it is difficult to make a definite suggestion, but undoubtedly your yellow pine is not the pine generally referred to in the finishing of antique or present-day pine paneling. This is usually a white pine of close grain and quite different from the rather streaked wood which we picture as yellow pine, and which is commonly used in kitchens and inexpensive construction. There is a strong difference between its hard and soft wood, the result being that stain applied to it sinks deeply into the soft wood, making a dark streak, and hardly penetrates into the hard wood, making a light streak. This, of course, would not be so noticeable under a high-gloss varnish finish.

The present varnish finish may be removed with paint remover and should not be excessively expensive, although the process takes time. This is perhaps good work for some of the unemployed in your district. Having stripped it, the only method of finishing that we know of which is light in color and still is not paint is as follows:—

Give the woodwork a coat of white paint and then, before it is dry, wipe it off with a cloth so that it will have just a film of white over the wood. When this is dry, finish with two coats of colorless spar varnish, having the shine of the varnish finish coat rubbed off with pumice and oil. This leaves the woodwork a pale gray and has a washable surface. Just how much of the paint should be rubbed off depends upon how much you wish the grain of the wood to show through. If you prefer, a little coloring matter might be added to tint the woodwork toward warm yellow, pale green, or blue. Also a light-colored floor varnish or a light-colored Bakelite varnish should prove satisfactory. It must be remembered that any varnish, even one termed 'colorless,' really has a bit of color in it and has a tendency to change the color of the woodwork to which it is applied. For instance, a coat of varnish applied over a blue-gray woodwork would turn it toward the greenish tone. Therefore, you may want to experiment with a little piece of your trim before you go to the work of doing the whole room.



Q. I have repaired an old brick house and am having trouble with the old brick walls. The dampness shows up continually through the new paper to a height of two feet above the rock foundation. The house sets low and the brickwork begins near the soil. I have had all the cracks and crevices stopped, but the bricks are porous. How can I waterproof it around the base on the outside before it is painted? I have been told of a tar preparation for brick walls, but can find no authority for its merits. Can you put white cement paint over a tar preparation with satisfaction? Will cement paint alone seal these old bricks, and should it be brushed or sprayed on the walls?

A. Damp-proofing preparations containing tar and creosote should not be used on the outside of brick walls where they will show above grade. They may be used on the inside surface of a brick wall before it is lathed and plastered, but it is not a reasonable thing to try once the house has been finished.

There are colorless damp-proofing materials which may be painted on the outside of your brick walls, and which, when they are dry, will theoretically not even change the color of the brick. These may be painted on the outside of the wall and are generally adequate when it is a question only of the brick being porous, but the treatment has to be renewed at intervals.

If you have a painted brick house, however, the paint will also seal the pores and probably do an even better job of keeping out the water than will a colorless damp-proofing material. We know of no damp-proofing material which can be applied and then painted over, but paint itself is a damp-proofing material.

6TH ANNUAL SMALL-HOUSE COMPETITION

competition this year, as last will have two general classifications, houses of from six to twelve rooms, inclusive, east of the Mississippi, and houses of the same size and of the Mississippi.

In addition, a special prize will be awarded for the best house of from five to seven rooms, built either east or west of the Mississippi, and costing less than \$10,000.

CLASS I

House East of Mississippi

- 1ST PRIZE . . . \$500
2ND PRIZE . . . \$300
3RD PRIZE . . . \$200

CLASS II

House West of Mississippi

- 1ST PRIZE . . . \$500
2ND PRIZE . . . \$300
3RD PRIZE . . . \$200

CLASS III

House, either East or West, of from five to seven rooms, costing less than \$10,000.

SPECIAL PRIZE . . . \$300

The entries will be judged, by a jury containing at least two members of the American Institute of Architects, on the following basis:—

- 1. Excellence of design
- 2. Economy in space and convenience in plan
- 3. Adaptation to lot and orientation
- 4. Skill in use of materials

The Small-House Competition calls for photographs and plans, as specified in the accompanying regulations, of houses recently built within the United States. As in previous years, a limited number of the houses submitted will be sent in a traveling exhibition to as many cities from the East to the West as our scheduled time will allow.

CONDUCTED BY THE HOUSE BEAUTIFUL MAGAZINE

The submission of material in the Small-House Competition will be taken as an acceptance of the conditions as set forth below

CONDITIONS

1. This competition is open to all architects and architectural designers, and each competitor may submit as many houses as he desires.

2. A house may be eligible for any class, but no house will receive more than one prize. Prizes for the best houses in Classes I and II will first be awarded. The best house in Class III will then be selected unless a six- or seven-room house costing less than \$10,000 has been awarded a prize in Class I or II, in which case the special award of \$300 may not be made.

3. The house submitted may be of any style and of any material.

4. It may be of one, two, or three stories, and may contain, as noted above, from six to twelve rooms, inclusive, in Classes I and II, and five to seven rooms in Class III. Breakfast-rooms, pantries, baths, dressing-rooms, halls, laundries, and enclosed porches will not be counted as rooms. There must be presented:—

- a. Three photographs of the house:—
1. General view
 2. Exterior detail
 3. Interior detail

Two of these photographs are to be at least 7" x 9" in size, and the third an enlargement at least 14" x 18", all to be in soft sepia finish. The enlargement should be of the general view or exterior detail.

b. First and second floor plans, drawn in ink at any convenient scale, and pochéd, with rooms plainly labeled and dimensioned; plot plan showing location and orientation of house, also at any convenient scale.

- c. Legend giving the following information:—
1. Name of owner (not obligatory)
 2. Location of house
 3. Orientation of house
 4. Composition of family
 5. Special problems that had to be considered
 6. Material and color of outside walls
 7. Material and color of roof
 8. Color of outside trim, doors, and windows
 9. Short description of interior shown

The photographs, plans, and legend must all be mounted on one piece of beaver board, or a similar heavy mount, 30" x 40" in size and of light buff or cream color.

d. Set of blueprints showing the four elevations of the house. These should be folded and placed in an envelope, which should be pasted to the back of the mount. These blueprints must not contain the name of the architect.

5. The contestant's name and address shall not be put on the front of the mount, but shall be written on the back, and a piece of paper, pasted around the edges, placed over it. On the back shall also be pasted an envelope containing a plain card, 3" x 5" in size, clearly lettered with the name and address of the architect. Any house which the contestant does not wish to have exhibited should be plainly marked on the back of the mount, 'Not for Exhibition.' Otherwise we shall consider that we have his consent to exhibit his photographs.

6. For houses entered for Class III there should be given the complete cost of the house, *excepting heating*, but including plumbing; electrical work; hardware; shades, screens, and weather-stripping; insurance and permits; contractor's profit and architect's fee.

7. On the lowest part of the mount shall be put, in two or three lines and nicely lettered, the inscription, 'Submitted in the Contest held by the House Beautiful Magazine.' In the upper right-hand corner shall be left space for a card 3" x 5" which will contain the architect's name, if the mount is selected for exhibition.

8. All photographs and plans entered in this competition and chosen for either publication or exhibition shall remain in our possession until after the exhibitions. We request that houses entered in this competition be not submitted to any other magazine until after they are released by us. All contestants will be notified of the awards soon after they are made, and those whose houses are not selected for either publication or exhibition may withdraw them by sending the necessary notification. Entries will be returned express collect. Contestants whose houses are exhibited will be notified when the exhibitions are over. If they desire, their photographs will then be returned to them upon the payment of the necessary transportation charges.

9. In order not to delay the exhibitions, and also to ensure better reproductions, glossy prints of those photographs to be used in the *House Beautiful* will be secured from the architects. They will be asked also to furnish a second set of inked plans, or photographs of plans, for publication. It will be considered that the honorarium of \$50 for publication rights covers the expense of these prints and plans.

10. All entries should be carefully packed with stiff board for protection, and shipped *express prepaid* to the House Competition Editor, The House Beautiful, 8 Arlington Street, Boston, Massachusetts. The competition closes October 17, 1932.

Additional copies of this announcement may be had upon application to the address given above

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Black Leaf 40

GRANDMOTHER'S CHINA

[Continued from page 34]

china is perhaps as good as another to show the quantities and names of the pieces ordered. They were generally bought from a dealer named Syngchong, who was in New China Street, Canton, though others may have bought from Fouchong, or, less well considered, from Gumshong, also in New China Street.

The paintings of ships were probably done by Lumqua, who also copied charts for the old mariners. A note made by one of the early supercargoes from Philadelphia is to the effect that 'the best raw silk is called Nankin Silk' (probably produced in more provinces than one, for the Chinese called everything 'Nankin' on which they wished to stamp a value. This tells us how our grandparents came to call their best India china 'Nankin,' and the 'Number Two' or second-best set was generally called 'Canton.' This name could have had nothing to do with the port from which it was obtained, as the only port open to foreign trade until after the Opium War (circa 1840) was Canton.

As for dating particular pieces of this old-time porcelain (Chinese Lowestoft), we might refer to the fine punch bowl in the Peabody Museum at Salem, brought home by the ship *Grand Turk* in 1787, which has a picture of the ship in the bottom of the bowl, with a streamer bearing the legend, 'Ship Grand Turk, at Canton 1786.' A similar bowl was brought home by Commodore John Barry (the cornerstone of the American Navy), when he commanded the *Asia*. It has the identical ship, and the streamer bearing the legend, 'John Barry Esqr., Alliance Commander.' The only difference in these bowls is that the example owned by Barry's great-grandson in Philadelphia has been used, as possibly the New England example never was, and someone, in his eagerness for the now celebrated Fish House punch, took a bite out of the bowl.

A third bowl, very similar, certainly bearing the same picture of the ship, bears the monogram 'R.D.', having been brought home by Richard Dale, Chief Officer of Robert Morris's ship *Alliance*. Richard Dale had been with John Paul Jones as Lieutenant in France during the Revolution. Commodore Barry had commanded the *Alliance* as a frigate during the Revolution. When the *Alliance* was

sold at the Coffee House in Philadelphia at the close of the war, Robert Morris bought it and sent it under the command of Commodore Thomas Read, with Richard Dale as Chief Officer and George Harrison as supercargo, on the first out-of-season voyage ever made from the Western world to Canton. All these ships were in China in the season 1786-1787.

The great interest in these bowls, produced in Canton at almost the same time, lies in the fact that the ship portrayed is neither the *Grand Turk* nor the *Alliance*, but the frontispiece of a treatise on *Naval Architecture* by William Hutchinson, Liverpool, 1777.

The name of Syngchong, the china dealer, is found as the maker on the punch bowl presented to the City of New York by General Jacob Morton, and on the back of a sample plate presented to the Victoria and Albert Museum by Mr. Pfungst. The face of the plate is divided into four sections, each numbered and bearing different types of decoration and border, while the centre of the plate displays two sorts of cartouche, or shield, suitable for monograms. These were made that our grandmothers might have the advantage of a sample from which to select their china.

An interesting set is that imported by Mary Hollingsworth (who died in 1820), wife of J. Wistar Morris, decorated with sprigs of flowers that she picked on her father's place, 'Green Hill,' near Philadelphia, pressed, and sent out by a supercargo to Canton, that the china (still owned by her great-granddaughter) might be decorated with the familiar flowers she so loved.

We might go to any length in illustrating interesting examples of this hard-paste porcelain, the origin of which we can support by documentary evidence. One of the most interesting, perhaps, was that made with the insignia of the Cincinnati, as ordered by Major Samuel Shaw, but it has been dealt with so frequently that it must be well known to all. A very interesting service is one made in 1824 for the then new line of boats plying through the Chesapeake Canal from Philadelphia to Newcastle, Frenchtown, and Baltimore, inscribed 'Union Line, Philadelphia,' with a picture of the steamboat.

THE LOVELY COLUMBINE

[Continued from page 48]

to twenty-four inches and the blooms are heavy, short-spurred, and rather lacking in grace and beauty. There are, however, a

number of improved varieties, and some of our lovely hybrid strains have been developed by crossing *A. vulgaris* with other

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THE LOVELY COLUMBINE

[Continued from page 54]

species suitable for this purpose. *Hybrid Strains.* Many of the most beautiful columbines to-day are hybrids, and among the most choice of these recent introductions are the following:—

The *Mrs. Scott Elliott* strain, which bears flowers of large size with long, graceful spurs. The colors vary from deep purple through violet and pink to deep line red. The outer petals are often of one color and the center of another, and many of the flowers offer the most subtle and exquisite harmonies and contrasts.

Farquhar's Pink is one of the best collections of pink shades. The plants are hardy and vigorous and the lovely, long-spurred flowers, which vary in color from light to deep pink, are borne in great profusion.

The *Rainbow Blend* is a strain which was introduced several years ago by one of our Western growers. The flowers are very large with long, slender spurs, and for brilliancy of color they are quite unsurpassed. Pink, rose, scarlet, deep reds and purples, and many other unusual and very beautiful shades are found among them.

Dobbie's Imperial Hybrids are a strain which is offered by the famous Scotch firm whose name they bear, and are the result of years of careful selection and selection. The flowers are of beautiful form and the range of color almost defies description.

Culture

Columbines are of easy culture and for the most part are not exacting in their requirements. New plants should be started from seed, as the division of old clumps is not usually very satisfactory. In order to have plants which will give good bloom the following season, it is essential that the seeds be sown early. If

greenhouse space is available, they may be started under glass in February or March, or they may be sown in frames or in a seed bed in the open later in the season. It is well to have them sown before the middle of May in order that the seedlings may have as long a growing season as possible. The seed bed should be carefully prepared, and a mixture of equal parts good garden loam, peat moss, and sand provides excellent conditions for germination. The bed should be partially shaded after sowing and the soil should never be allowed to dry out.

The young plants need a light, mellow soil with excellent drainage. They should be given good cultivation and abundant water throughout the season, and they should never be allowed to become stunted from overcrowding. If given good care they will develop into thrifty, vigorous plants by autumn, and they may then be moved to their permanent position in the garden, or they may be wintered over in the nursery beds. Columbines are very hardy and need no winter protection except in severe climates. Dry oak leaves which will not mat down over the crowns afford an excellent covering and may be held in place by small evergreen boughs.

Although one or two species among the columbines have decided soil preferences, the long-spurred hybrids, which are those most commonly grown in our gardens, will thrive well in any good garden loam. They appreciate a moderate quantity of well-rotted manure, but fresh manure should never be allowed to come into direct contact with the plants. They are, on the whole, most happily at home in a loose, friable soil. In poorly drained locations they are apt to die out during the winter and are also more subject to root rot.

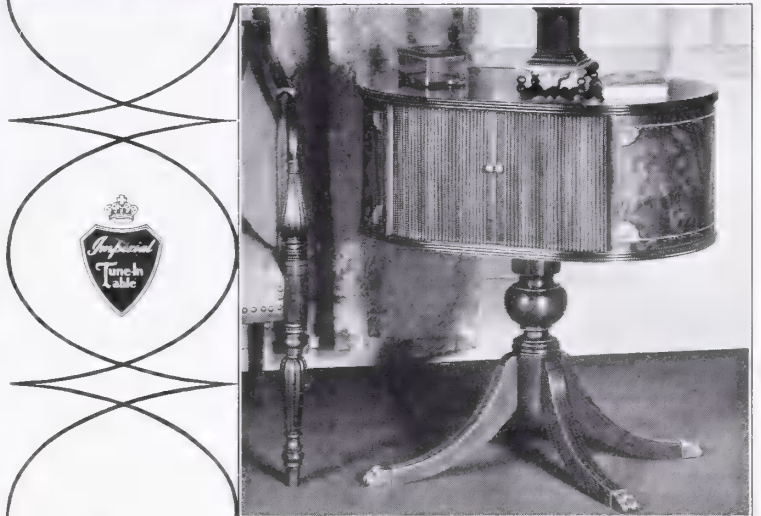
TO A BEGINNING GARDENER

[Continued from page 28]

more each of a few well-chosen kinds, rather than one each of many varieties. It is only fair to tell you that, though I stoutly believe this, I don't act accordingly. I love irises as irises, and I want every good one I see. I necessarily had to keep adding to my list when I had filled all my available space, but I am still unsatisfied. They multiply amazingly, and the poor things are now sitting on top of one another. The price of an iris, or of any

other flower, varies not according to the quality, but according to the relative supply and demand. Your best guide as to value is the rating given by the American Iris Society, plus a good description. I doubt if it is wise to give space to any variety rating lower than 70, for you can almost certainly find a similar one that is much better. Some very desirable garden varieties are found in the upper seventies, and practically any free-blooming

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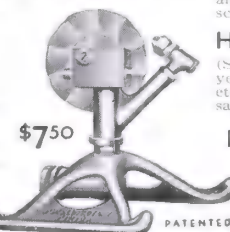
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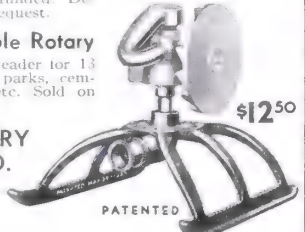
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Name

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TO A BEGINNING GARDENER

[Continued from page 55]

iris of good substance with a rating of 80 or more is a safe buy if it is a color combination you want.

New varieties of iris are obtained from seeds, but any established variety is propagated by division. The planting part is called a rhizome, and may vary greatly in size according to variety and conditions of growth. Plumpness and firmness are more important, I think, than mere size. Irises bought from a dealer will have both foliage and roots cut back, and will probably be shipped perfectly dry. This dryness is not injurious to bearded types, but beardless species need different treatment. The best time for transplanting is just after the blooming season, but it may be done at any time when the ground is in good working condition. If the rhizome has roots enough to anchor it in the soil, it should be planted with the top exposed to sun and air. Otherwise it may have a slight covering of soil that will be washed off by later rains.

Irises demand good drainage, need direct sunlight for at least part of the day, and should be kept well weeded. They are not fussy as to soil, but if it is very poor it might be well to add a little bone meal, and if it is a stiff clay it can be lightened by the addition of sand or sifted coal ashes. Once planted, irises can 'stay put' until they are overcrowded through increase.

Peonies, too, must have good drainage. They like a somewhat heavier soil than irises—a clay loam is excellent—and this soil must be much more deeply prepared. Peonies are planted with two or three inches of soil above the eyes. That means that you will probably need a hole at least ten or twelve inches deep, and the soil should be loosened well below that. In light soil a deeper planting is needed—a principle which holds true, of course, for all flowers.

The location chosen should have sunlight for part of the day and should not have been used for peonies previously unless the old earth is removed and good fresh soil put in. This soil is kept in good condition by spading in green crops to furnish nitrogen, and through the careful use of bone meal and wood ashes for phosphorus and potash. For the first winter, after the ground is frozen, cover with a mulch of straw, cornstalks, or something that will not pack. Do not mulch with manure. As soon as the first tender shoots push forth in the spring this mulch should be removed—gently.

The varieties you will choose will depend largely upon the colors you want and the amount you can spend. The rating given by the Peony Society is a good guide to the quality of any variety, but more particularly as to its exhibi-

tion value than its garden habits. A prominent peony specialist a few years ago said that in his opinion the best five varieties for a beginner were Festiva Maxima, Mons. Jules Elie, Grandiflora, Sarah Bernhardt, and Mikado. Mrs. Harding in her delightful book, *Peonies in the Little Garden*, gives several lists of desirable varieties, with frank discussion of their faults as well as praise of their virtues.

Lilies are the glory of a garden—and sometimes the vexation of the gardener's soul. The one point in lily culture on which all growers agree is that they *must* have good drainage. On all other points there are conflicting opinions, but, generally speaking, lilies like a medium light soil, not too rich. If fertilizer is needed bone meal is perhaps the best, or well-rotted manure mixed with the soil before the lilies are planted, and not touching the bulbs. Most lilies like shade for their feet, sunshine for their heads. For this reason plant them among lower-growing things, not too pushing in disposition, for the lily has a dignified aloofness that resents crowding.

Plant small bulbs six inches and big ones from eight to ten inches apart. For most lilies the planting depth should be at least three times the height of the bulb. It is well to dig the hole two inches deeper than that, and fill in a cushion of sand on which to place the bulb. The Madonna lily, *Lilium candidum*, is a notable exception to this rule for planting depth, as it needs only an inch or two of covering.

The ideal time of planting is when the blossom stalks are beginning to die down, but practically you will probably have to plant them when you can get them. *L. candidum* needs the earliest planting, August if possible, as it begins to make new foliage in the fall. Unlike such bulbs as tulips, narcissus, and the like, lilies do not need to be dried off and rested. They should be kept out of the soil as short a time as possible. If the bulbs are received after the ground is frozen, they should be packed in dry soil, sand, or peat moss and stored in a cold place until spring. They often lie dormant a full season after planting, but if left alone they will probably do well the year following.

If you want only plants that are sure to thrive and be a credit to their owner, it might be well to postpone lily growing for a few years. If uncertainty spurs you on, and a bit of difficulty merely adds spice to the venture, if you love to coax shy or sulking plants, you will revel in lilies. And of course there is always the possibility that they won't give trouble at all. I know one gardener who insists that for her the gorgeous but unreliable *L. auratum* 'grows like a weed.'

House Beautiful



ST 1932

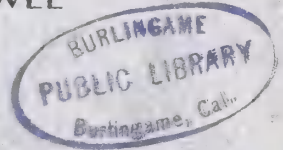
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Window Shopping

MARY JACKSON LEE will show you on these pages each month the best of the new things found in the shops. We cannot purchase for you, but for your convenience the address of the shop mentioned is given at the end of each item

HERE in Figure 1 is a table in modern design of the extremely decorative two-tier type. The one pictured is made of bird's-eye maple, banded with black enamel edges, and with metal pedestal of burnished copper, but it also comes in walnut, with pedestal of polished chromium. The top shelf measures 12" x 10", the lower 15" x 10". Height 22½", length over all 23". While designed for the modern room, it has rather a

(Figure 2), although I have yet to find a more perennially satisfactory type for dressing-table use. But the shades really are very new and very smart, and just what we most of us need at this season of the year to spruce up at least one of our neglected bedrooms. The crisp little shade on the lamp is covered with a red dotted Swiss, the one on the left with a gay Liberty print, and the one on the right with a soft peach-color linen. All of the shades are lined and beautifully made and may be had either pleated or plain in any of the materials mentioned, as well as in eyelet linen. You may order any color and type of shade you wish, or swatches of materials will be sent on request. The shades are 8" in diameter and cost \$3.00 each or, with the lamp, the price complete is only \$5.00. Express will be collect. — MARIE SWAIM, INC., 25 River Street, Boston.



Fig. 1

Chinese feeling of form that will make it fit into the English Georgian room, for use as coffee or cocktail table. Priced \$15.00, express collect. — BED AND BEDDING CORPORATION, 42 East 9th Street, N. Y. C.

THERE is nothing particularly new about this mirror-glass lamp



Fig. 2



Fig. 3

ANY hostess who takes pride in how, as well as what, she serves her guests will find these cocktail cups (Figure 3) not only exquisite in color and form, but most practical. Made of finest lacquer in red or black with burnished gold lining, they are impervious to acid, chemicals, or water, and even the most innocuous of vegetable cocktails would seem like nectar for the gods when served in such cups. The tray is red lacquer on metal and has a black lacquer edge on the gallery. The low-footed cocktails are priced \$2.00 each, the high \$2.50 each. The tray, 14" x 6½", is priced \$8.00. All of these prices include parcel post. — YAMANAKA & COMPANY, 680 Fifth Avenue, N. Y. C.

I THINK you will agree with me in thoroughly approving of this new 'Wear-Ever' refreshment set (Figure 4) which is so smartly modern in appearance and so eminently practical in its arrangement. The large tray is of black alumi-

num and, when 'all set,' the pitcher, in natural aluminum with black bakelite handle, stands in the centre with two trays on either side, making a very compact and striking outfit. The smaller trays, 7¼" x 3¾", will each hold a glass and several sandwiches, kept comfortably in place by the high rim. The pitcher holds two quarts and enough ice to keep the liquid cold. Fruit juices and other liquids will not stain the tray, since its finish is not applied as an enamel, but is an electrolytic finish that is an integral part of the metal. And, incidentally, it is a tray which will serve many purposes besides that of holding this particular outfit. It would be hard to find a better-looking or more practical refreshment set for either summer or winter entertaining, and yet it costs but \$5.00, express prepaid. — MAPLE, CHINTZ & PEWTER, 99 Mt. Vernon Street, Boston.

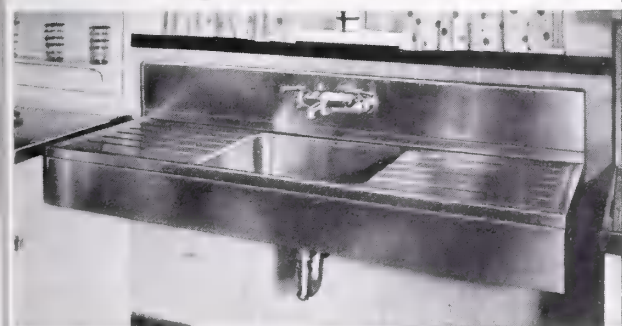


Fig. 4

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Fig. 5

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NO house can ever have too many of the right kind of small tables, and here in Figure 6 is one with undeniable claims to quaint charm

and practical use. When the end leaves are dropped, it will tuck away into very small space, and, when so folded, makes an ideal table to hold lamp and books by a fireside chair or as end table for a couch. Open, it can be used for tea, after-dinner coffee, or more stimulating liquid refreshment. Copied from an old English tap table by cabinetmakers of our American Colonies, it was a type much in use about 1790. Sturdily constructed of solid rock maple with turnings, butterfly wing supports, and finish all authentic in



Fig. 6

detail, it is hand finished. Height 24"; top, when open, 19" x 27", closed, 19" x 9". Price, \$9.60, express collect. — THE TREASURE CHEST, Asheville, North Carolina.

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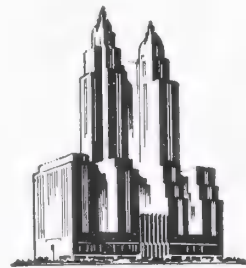
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THE *House Beautiful*

AUGUST 1932

NEXT MONTH

ALTHOUGH long-cherished plans for building which were perhaps to have been taken out of storage this fall and put into execution must remain a little longer on the upper shelf, still there is nothing to be lost and much to be gained if they are taken down now and then, mulled over, and brought to a greater state of perfection, since changes are much less expensively made on paper than in brick and mortar.

It is still profitable, therefore, to study plans and illustrations of houses that have been built, because in no better way can your own ideas be crystallized. Thus you will welcome the many houses in the next number. First, there is a remodeled house in Wilmington which is rich in suggestions for the larger house. Then there are sixteen pages of houses which received Honorable Mention in our last Small-House Competition. These are of all sizes and varieties and as excellent a collection of small and medium-size houses built recently in this country as you could expect to find.

THOSE of you whose hopes centre on rebuilding rather than building will follow with keen interest the story of remaking a Cape Cod cottage. How it was brought back to usefulness and equipped for modern living, on a budget which allowed only a small capital outlay and a modest monthly payment, is told in detail and should prove an incentive to those who are considering a similar venture.

THE newest piece of equipment for the house, one which is developing with such rapidity that some type will soon be available for every priced house, is that which gives some form of conditioned air. An article classifies the various kinds of equipment being produced for this purpose and tells which are appropriate for the smaller and which for the larger house.

IN the Furniture Guide, groups of furniture designed for one-room apartments will be shown, with pages of rugs and ready-made curtains appropriate for such rooms.



WE have seen in our lifetime many kitchens of varying virtues, but two of these are more deeply etched on our mind than all the others. One of them was published in the January 1931 *House Beautiful*. This was a room, as you who read the description of it will recall, planned not only for the ordinary activities of the kitchen, but also for all the allied affairs of the household. Here, in addition to stove, cabinets, and refrigerator, were mending basket and knitting needle, telephone and filing cabinet, book and tea table. Here was a room furnished, in fact, not only for expert culinary operations, but for all the other work of the housekeeper's day, and for rest and relaxation. To be sure, the singing kettle on the coal stove and the cat luxuriously purring beneath were replaced by the soft whirring of the electric motor and the occasional note of the radio, but the spirit of the kitchen when it was truly the centre of the home still pervaded this new interpretation of an age-old idea.

The other kitchen was in a large English country house, through which we were conducted by the owner. After she had shown us the principal rooms, the fine old Tudor hall, and the later Georgian dining-room, she asked if we would like to see her kitchen. Her kitchen proved to be her own private playroom, a room in her apartments where she could mix and bake and concoct and can to her heart's content without interruption from cook or scullery maid. She pointed to a shelf of preserved fruits, displaying this handiwork with as much pride as she did her long herbageous border, and you know what a well-established herbageous border means to an Englishwoman.

THE kitchen to one woman was the organized centre of the household, to the other a playroom whose activities were not geared into regular routine, but to each the kitchen was a place in which to try her proficiency. Others, too, have made the discovery that the kitchen can be more than a drab service station, and the present ill wind that proclaims The Depression may prove itself to be the proverbial one if it blows still more of us back to learn this lesson. For the kitchen as well as the garden may spell release.

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SOUDANETTE, another fabric with a finish similar to a wool rep and in a choice of marvelous colors, makes most practical and effective curtains for living-room or dining-room. Edged with silk or wool fringe and with a draped or swag valance, they will have the effect of being made of much more costly materials.

BORDER WALLPAPER imitating draped taffeta looped up by fancy braid, and finished with ruffled velvet ribbon caught at intervals with ornamental glass or metal studs, may be mounted on heavy cardboard and used as valances for simple side curtains. The result has the smartness of a custom-made curtain. Other borders there are of moire flounces edged with colored ribbon and caught by crystal or mirrored studs, of ruffled plaid ribbon, and of plain fluted velvet or taffeta ribbon which may serve the same purpose. These borders when mounted are difficult to tell from real fabrics.

SMOCKING of organdie or silk is a new treatment for lamp shades. The light coming through the smocked material results in a unique design and gives a soft, pleasing illumination.

VICTORIA'S CAMEO SHELL supplied the color scheme used by one decorator recently. Cameo pink were the walls of the room; chalky white the curtains and upholstery; light brownish white the furniture, and soft yellow the rug.

WALL BRACKETS small enough to hold a piece of precious porcelain or the useful pot of ivy still offer a suggestion for filling a bare wall space where a picture is not desirable. For the Georgian room there are designs of ornately carved Chinese fretwork of gay-colored lacquer; for the Empire or Directoire room, those of carved wood with gilded detail; and for the nineteenth-century room, amusing ones of walnut with a petit or gros point or beaded valance.

IN a series of miniature rooms created by a prominent New York decorator and displayed in New York and other large cities, — rooms so cleverly fabricated and with such perfect scale maintained in every object that the illusion was complete, — it was significant perhaps to note that the keynote struck in each room was the classic inspiration. There are many lessons to be learned from these rooms which there is not space here to include. That they had both the dignity and the grace of the best of the classic of the early nineteenth century, that they had either mainly white or mainly black walls, that they had few rugs and individually designed floors, and that they were characterized by extreme orderliness, are perhaps significant facts, but more important seems their contribution as examples of the art of interior decoration at its best. For in these rooms both backgrounds and furnishings had been designed by a single mind. They expressed therefore a unity throughout that made them individual and thoroughly satisfying.

CACTUS, whose popularity is as persistent as the plant itself, now blooms in gorgeously colored glass, thorns and all. To add to the realistic appearance of the plants, the loam in the pots in which they are placed is real, and so our modern rooms can still have their cactus without even the minimum of attention which this accommodating plant ordinarily demands.

WOODEN LATTICE for a screen is common enough in the garden, but it is also useful in a window to shut out an unsightly view. One seen the other day in a New York apartment was of Chinese fret design in vermilion lacquer. The same lattice design was also used in four 4' x 6'5" panels as a screen to obscure a hallway partially without shutting off the light.

ANOTHER INDIVIDUAL architectural touch was seen in the use of screens of gold Chinese paper with flower and bird design, mounted on hinges on either side of a window. Folded back, by day, they give the effect of narrow panels. At night, opened, they form one big decorative panel entirely eliminating the window.



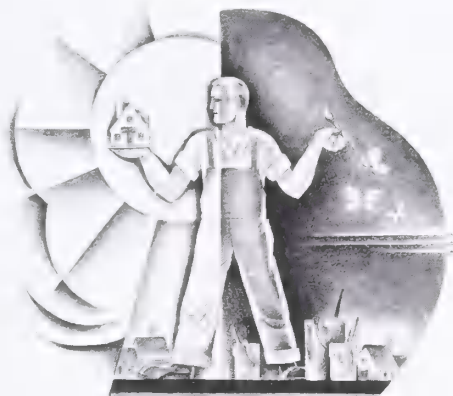


WHEN DETAIL COMPLEMENTS THE MASS

The excellent proportions of this house, essential as they are to its success, would lose their effectiveness if the details were not rendered with an understanding of the early architecture of Pennsylvania and in sympathy with its spirit. The woodwork is characterized by sturdiness, simplicity and an entire lack of fussiness. On pages 80 and 81 are further views of this house of Mr. Frank Mauran, remodeled by R. Brognard Okie, Architect

THE HOUSE BEAUTIFUL

BUILDING : PLANTING : FURNISHING



WEATHERCOCK FARM

The House of Miss G. Louise Robinson at Sharon, Connecticut

REMODELED BY HEATHCOTE M. WOOLSEY, ARCHITECT

WEATHERCOCK FARM is fortunate in always having been in the possession of people to whom the word 'home' has meant so much that to-day the house stands intact with all its lovely old woodwork, amid its original meadows and pasture land by the side of winding country roads, a mile and a half out of Sharon, Connecticut.

Built in 1815, a fact attested to by the date over the old entrance door, it has housed a governor of the state and served as a manor farmhouse for the well-to-do country gentry who have lived here. Recently the house has been renovated by its present owner to the extent of having electricity, a heating plant, and modern plumbing installed, and a wing has been added for service. Otherwise the original main house has been unaltered, with the exception of converting the kitchen into a dining-room — a happy change, as the huge fireplace makes it a delightful room. The wing has been designed to conform to the general architecture of the house and now seems an integral part of it.

Inside, the woodwork is particularly fine, especially so in the living-room, which was the old-time best parlor. Here an excellent mantel gave the key to the furnishings and preserves for the room its old-time dignity. This room, as well as the others, is furnished with antique furniture of American, English, and French Provincial

origin, and all the wallpapers are reproductions of old ones. Thus the house to-day continues its proud record of association with the best American traditions.

The garden has been laid out in terraces with retaining walls of field stone and steps leading from one terrace to another, an idea taken from an old French vineyard. Here bloom Delphinium, hollyhocks, sweet-William, marigolds, candytuft, and sweet-smelling herbs, fragrant reminders of former gardens.

The lawn about the house is kept trim, but, 'out beyond,' the meadows are used as pasture, for this is still a prosperous farm and cattle and horses occupy the old barn. A modern garage is at one side of the farm structures as a concession to the requirements of a faster life and time.

A most up-to-date swimming pool has been built in one of the meadows, where one may splash and dive in the clearest and most invigorating of spring water. A boast of its owner is the farm's spring, one of the best in the country. This water reaches the first floor of the house by gravitation, but an electric pump is used to bring it to bathrooms on the second floor.

And so, carrying forward the amenities of the past and adopting the conveniences of the present, this old house stands with renewed vigor under the shade of the century-old elms.

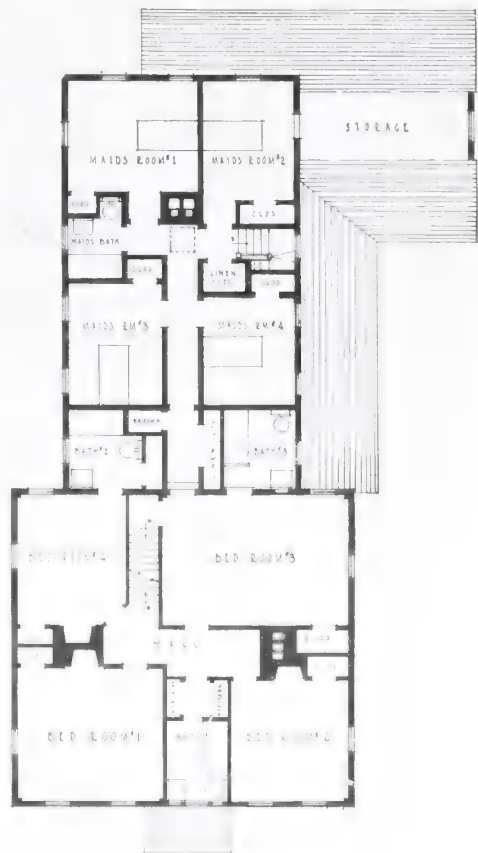


Built in 1815, the main part of this house has been but slightly altered, though the addition of a generous service wing provides for all the conveniences demanded by a later generation, as well as increasing the homelike charm of the original building shown below





Seldom are old and new as successfully combined as in this house where the new wing seems an integral part of the old building. The porch with arched openings leads to a flagged terrace, which brings the house into close relationship with the well-planted grounds and terraced gardens





The walls of the old-time best parlor, now the living-room, are covered with a gray-white paper having stripes and motifs in old gold. Hooked rugs lie on the spattered floors, and the ruffled overcurtains are of gold-colored glazed chintz patterned with roses



Another view of the living-room, which shows the fine old original mantel, mouldings, and other woodwork characteristic of the whole house. The antique furniture is an interesting combination of American, English, and French Provincial pieces



The old kitchen with its generous fireplace and bake oven is now used as the dining-room. On the walls is a gray landscape paper, and the old English Windsor chairs of yew wood have cushions of flowered chintz with watermelon background, which match the curtains



Opposite the living-room is the library with its old-fashioned paper, showing brown leaves against a pale yellow background. The curtains are copper-colored glazed chintz, the furniture maple, and hooked rugs cover the floor



Peach color forms the background of the blue-sprigged wallpaper and the flowered-chintz hangings in this quaintly furnished bedroom. The bedspread is also peach-colored, and over the dressing table hangs an old French mirror



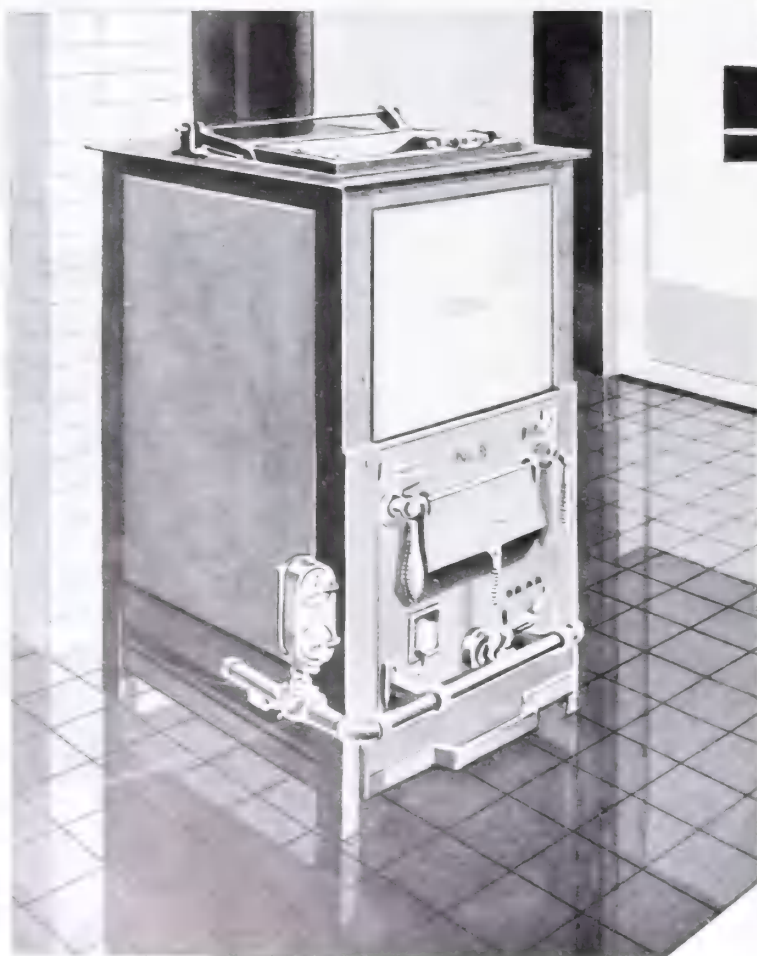
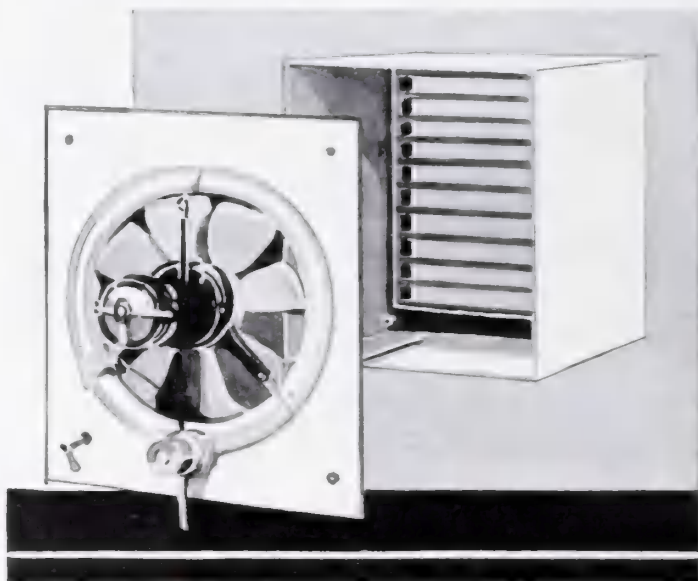
Fine old mahogany pieces, including a graceful field bed, furnish this bedroom. The wallpaper is buff with a gold design, and the hangings are antique chintz with roses against a buff background



One of the new conveniences for the city house is the window muffler, which reduces to a large degree all street noises. The type illustrated is all of glass, with an inner deflector. It may be used with both double-hung and casement windows. Courtesy of F. E. Berry, Jr., & Company

The built-in electric ventilator has so proved its value that it has become an accepted piece of equipment. In the kitchen it carries off odors; in other rooms, where forced ventilation is necessary, it is a quiet, efficient servant. Courtesy of American Blower Company

MAKING THE HOUSE A BETTER MACHINE TO LIVE IN



THE idea of the house as a machine to live in was first phrased, we believe, by a Frenchman, but the development of this machine has progressed further in America than in any other country. Such a long-accepted convenience as central heat is still rare in England, for instance, in houses comparable to those which in this country are planned for it as a matter of course, and which now include as well the extension telephone, the incinerator, numerous electrical devices, and automatic regulation of heating plants and cooking ranges. To-morrow this same house will undoubtedly contain one of the many types of air conditioners which are being put upon the market with such rapidity.

Thus is our house truly a machine which we can,

This incinerator, adaptable to the smaller house, and capable of being added after the house is built, is gas-fired like the larger one made by the same company. This type is fed directly. Courtesy of Kernit Incinerator Company



An outside meter which the service man can read without the necessity of entering the house is an obvious advantage, especially for that household whose occupants are much away. Meters so exposed may be covered by a protective case like the one illustrated. Courtesy of the General Electric Company

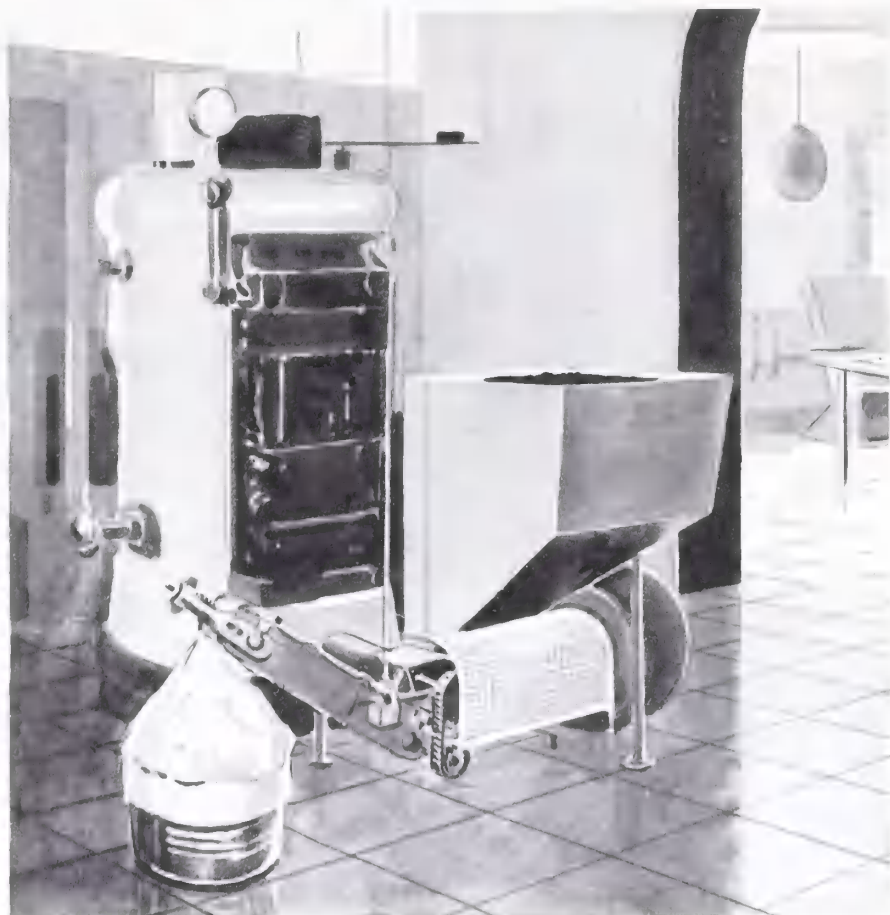


Few houses are constructed to-day without a built-in ironing board, but not all householders perhaps are aware of the convenience of placing this feature in a bathroom, where it may be used by any member of the family. Courtesy of Built-in Fixture Company

The automatic furnace man brings the maximum of convenience to the coal-burning furnace, for it automatically feeds the furnace and removes the ashes, and it may be thermostatically controlled. Courtesy of Domestic Stoker Company

because of the frequent addition of new conveniences and automatic devices, adjust with increasing nicety to the speeded-up tempo of modern life. And thus are we enabled to keep pace with this tempo and at the same time be protected from its wear and tear.

The original purpose of the house was shelter — shelter from the elements and from enemies. Later it afforded privacy and then a place for the conduct of family affairs, which were becoming increasingly intricate. It is indeed a long step from the cabin, where the hearth fire provided heat and light and fuel for cooking, to the scientifically constructed house of to-day, which is insulated against heat and cold and noise, and warmed and cooled by automatically controlled equipment; which contains power instantly available for cooking, cleaning, and other household purposes, and which can dispose of its own refuse. That the house of the future will be an even more efficient machine is a foregone conclusion, but that does not minimize the extraordinary progress manifested in the house of to-day.



THREE REMODELED HOUSES



THE HOUSE OF MR. FRANK MAURAN

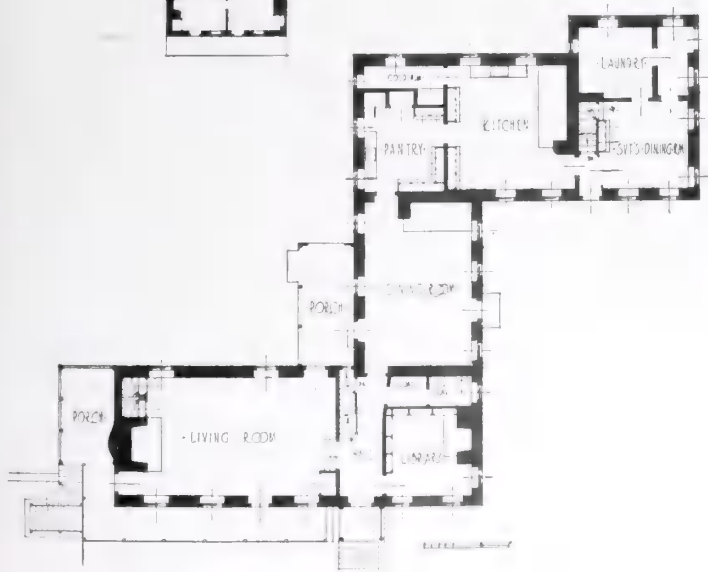
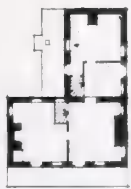
Edgemont, Pennsylvania

REMODELED BY R. BROGNARD OKIE, ARCHITECT





Restored and enlarged as it is, this house, shown on the preceding page, is as unmistakably of the Pennsylvania countryside as was the original which is pictured above. The higher-roofed house is the old part. This has been expanded by both lateral and rear additions



The library, hall, and a portion of the living-room fill the space occupied by the original house, which, with the dining-room added at a later date, is shown in the small-scale plan. To this have been added the service wing and an enlargement of the living-room

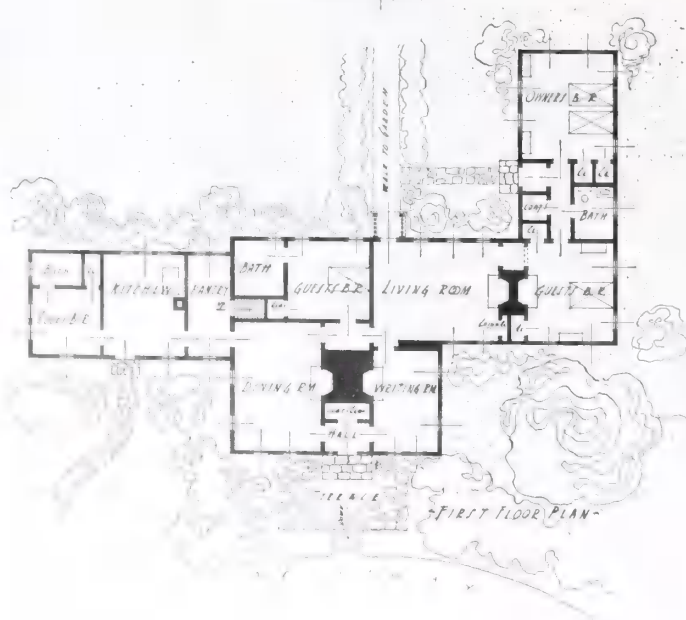
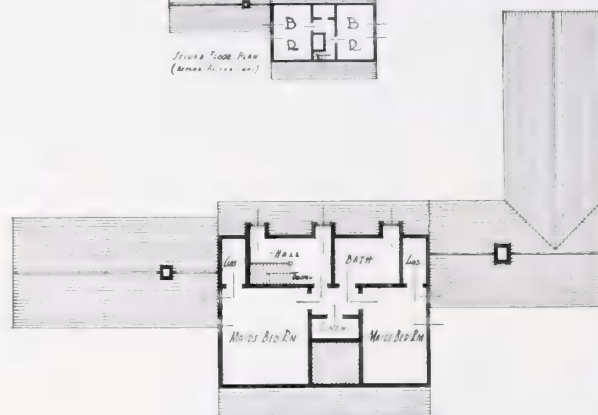
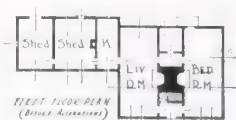


This house received Honorable Mention in the House Beautiful 1931 Small-House Competition

THE HOUSE OF MISS MILDRED McCORMICK

Bar Harbor, Maine

REMODELED BY ARTHUR W. McFARLAND
ARCHITECT



The old farmhouse which appears so stark and unpromising in the photograph above has yielded itself so gracefully to restatement that it is difficult to believe the house illustrated on the opposite page bears any relation to it. The plans show that the old shed (on the right in the illustration and on the left on the plan as it is drawn) was converted into the service wing, and that a new wing was added for guest and owner's bedrooms

Photographs by H. L. Erdley



The view of the remodeled house above is of the garden side, the side also pictured in the illustration of the house before remodeling. Below is the entrance side with its inviting terrace. The house is of white clapboards with green blinds and weathered cedar shingles





THE HOUSE OF DR. C. V. CALVIN

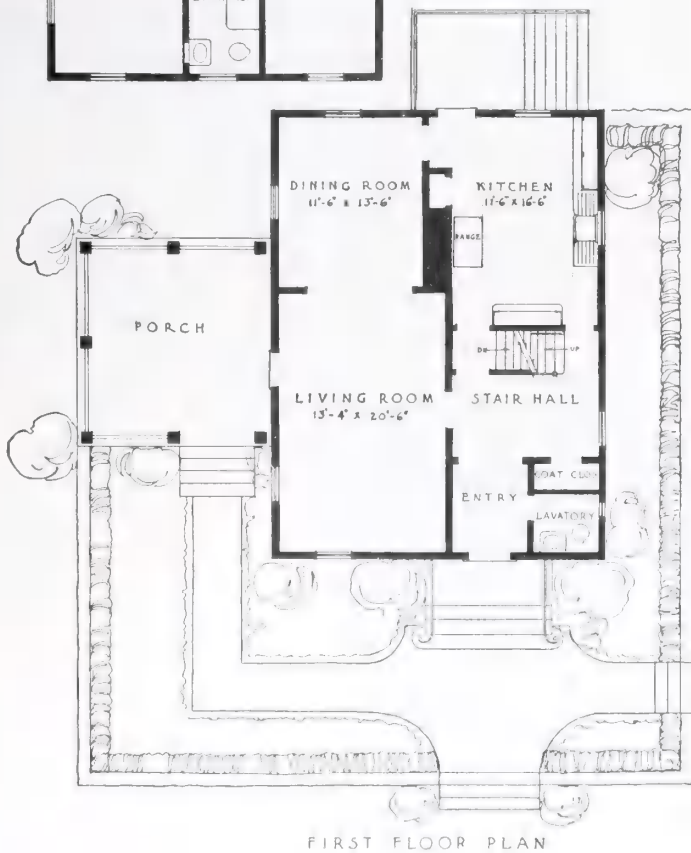
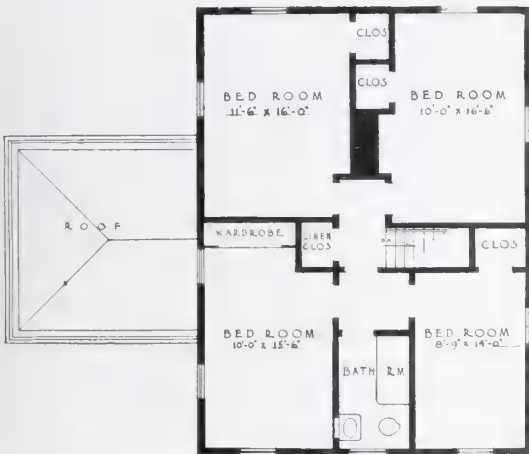
Fairfield, Connecticut

REMODELED BY CAMERON CLARK, ARCHITECT

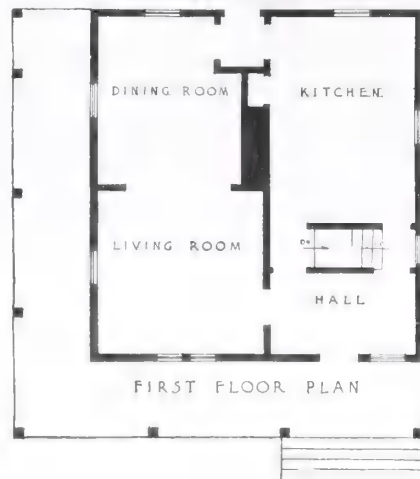
In remodeling this house the required additional space was gained in the depth by building a new front wall several feet nearer the street. This permitted a larger living-room, a coat closet, entry, and lavatory on the first floor, and an extra bedroom on the second floor. The chimney was enlarged for both practical and aesthetic reasons, and in place of the old piazza is now a side porch. This porch extends the design of the house horizontally, and the terrace, with its dry stone retaining wall, also serves to decrease its height



The house before remodeling is shown above, with its plans below at the right. The plans of the remodeled house are shown at the left



SECOND FLOOR PLAN



FIRST FLOOR PLAN



SWAMP OR LAKE?

*How a Swimming Pool was obtained
by a simple Operation that also im-
proved the Landscape*

BY NORA SCHENCK

THIS is the story of a swamp turned into a lake. Generally when we think of lakes we give the credit to streams. It seems a real possibility to dam up a stream and form a pond or lake. So if one is looking for a country place and has in the back of his mind the hope of a lake, he looks for one with flowing water, and is very apt to pass by a swamp as hopeless, and so perhaps lose his best chance. He is sure that a swamp is practically waste land, useless for building, valueless for landscape purposes, a breeding place for

mosquitoes, and he does not at all like to spend his money for an acre or two of this sort of real estate.

A swamp is surely a place where Nature has forgotten to finish her job. This is not what the purchaser is looking for. In his mind he sees a sheet of water which will reflect the surrounding trees and the sky; he wants to watch the ruffle of wind across the surface, the sparkle of sunlight, the life given by the ever-changing light and shadows, and he thinks of a swim at the end of a hot summer day. No, the place will not do at all; he must have water.

A swamp does look hopeless, but let us consider a little more carefully. Perhaps it can be drained; perhaps there is water enough, if it could be collected, to make that much-desired lake. And that is just what has been done for a country place

not many miles from New York City.

The house, an old farm home dating from Colonial times, and surrounded by very old and beautiful trees, overlooked about two acres of swamp land. On the left is a steep rocky hillside from whose base the land sloped gently down to the swamp. On the right is a slight rise, and here, shut off by a thicket of oak, witch-hazel, and maple, runs the public road. In former times an effort had been made to drain the swamp by an open ditch throughout its length, but this ditch was so overgrown by sedges and weeds that there was no flow of water.

In considering the possibility of making a swamp into a lake it is reassuring to know that in such soils a lake will maintain its water level with a comparatively small inflow. The fact that much water is being held in the soil shows that it is retentive, and as it remains wet through most of the summer, when rains are infrequent, very probably there are springs constantly supplying it.

The best time of year in which to make a lake in such a situation is the fall. Spring is the rainy season and the springs are everywhere running full at this time, while in the fall they are much diminished or perhaps have stopped entirely, and also the heavy vegetation found in swamps has taken much water from the ground for its season's growth. For all these reasons the amount of water is very much less in the fall than in the spring and early summer, and so the digging can be done much more easily.

It was decided to make an irregularly shaped lake through the lowest part of the swamp, (Continued on page 104)



*From the useless and unsightly swamp above
was made the artificial lake at the left,
large enough for swimming in summer and
skating in winter*

BUYING GUIDE *to* NEW FURNISHINGS

This 'Buying Guide' has been initiated to supply an answer to the common question, 'Where can I buy it?' All the furnishings shown in its five pages are available in large cities throughout the country, and have been selected because they are new

and desirable from the point of view of both style and quality. For additional information about them, send a self-addressed, stamped envelope to Readers' Service, House Beautiful, 8 Arlington Street, Boston. The numbers are for your convenience in writing



For Summer Use Indoors and Out

GROUPING ARRANGED BY B. ALTMAN & CO.

MORE and more we are recognizing the desirability of a special sitting-room for summer use, or at least a room that acknowledges the season in its furnishing. Here, rattan furniture of distinctive design is used with white walls and woodwork, turquoise-blue curtains of glazed chintz with white bands, and a white Venetian blind. The settee and armchairs (1) are in natural coloring with green and tan enamel bands and are upholstered in natural-colored linen with soft orange, yellow, tan, black, and green figures; the black wrought-iron table (2) has two shelves of green, tan, and black geometric tiles; the maple table (3) also has a tile inset in the top, of blue, green, and yellow; the wrought-iron plant stand (4) has fluted saucers to hold plants; the screen (5) is of black paper with a border paper in turquoise blue; the rug (6) is of yellow and black hand-woven lunar straw in squares; the vase (7), 18" tall, is of blue hand-blown glass



For the Enclosed Porch

GROUPING ARRANGED BY B. ALTMAN & CO.

ALTHOUGH our summer furniture needs to be practical, each season we are being shown anew that it can be also exceedingly attractive. Here pieces of modern lines are used with cream-colored stucco walls, blue floor, and drugget rug. The settee and chair (8) have bands of black and red enamel cane on natural-colored rattan, loose seats of red-brown permatex corded with vermilion, and cushions of vermilion permatex with black plaid design; the tabouret (9) and end table (10) match the other furniture in color; the red lacquer tray (11) holds a refreshment set (12) of bright blue glass with raffia base; the black wrought-iron tree (13) is 80" tall and holds six plants; the wrought-iron console table (14) has rings to hold two pots of flowers and a tile top in white, blue, yellow, and orange; the drugget rug (15), which is 6' x 9', has a black and brown check and black fret design on a cream ground.

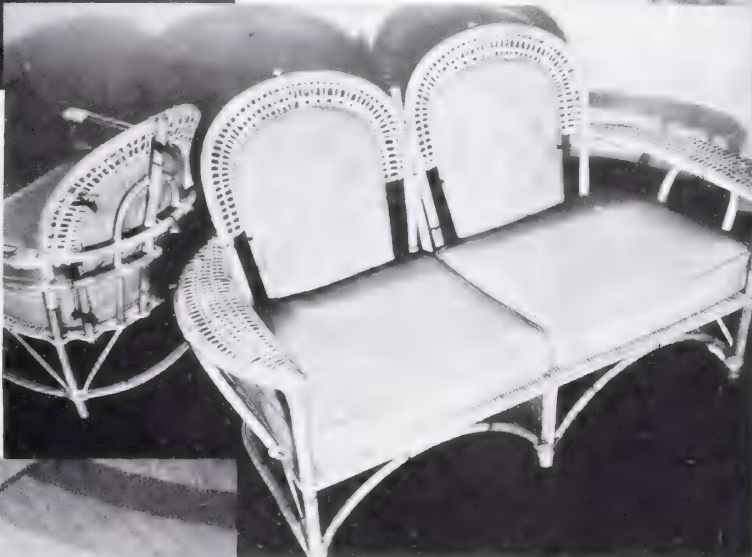


The chair at the left (16), of maple, with drop-leaf arms, has spring-filled loose cushions of brown chintz with yellow, green-blue, black, and orange floral pattern. A settee 60" long and two chairs complete the set



The chair above (18) in Borneo-brown finish has loose cushions which come in linen crash or homespun in a variety of colors. The table to match has an oak top stained the color of the rattan

A 48" settee (17) and two armchairs compose the set of cane woven to simulate the rawhide-and-thong-bound furniture of the Apache Indians. They have cushions of turquoise permatex



The chair frame (19) at the left, of modern design, is of copper-plated steel tubing. The spring seat and back are covered with a reddish-brown, black, and white Metropla plaided fabric



The chair (20) at the right is of rattan with aluminum finish and a steel-core construction for seat and back. The upholstery is homespun with a coppery-red strié stripe. This also comes in other colors

New Furniture for the Porch

The pieces shown on this page are from: HEYWOOD WAKEFIELD CO. [16, 17]; YPSILANTI REED FURNITURE CO. [20]; FICKS REED CO. [18, 19]

AUGUST, 1932

This hand-woven fabric (21) has red and narrow black stripes and hand-knotted fringe

The hand-woven pineapple cloth (22) has white, cream-yellow, red, and dark blue stripes and fringed ends

Narrow bands of dark red and yellow are woven in the cloth of cream-colored crash (23). This also has hand-knotted fringe

Cream-colored runner, mats, and napkins of linen (24) have stripes of red, yellow, green, and black

A green linen cloth (25) has a plaid design in white, orange, tan, and yellow

Homespun cloth of white (26) with woven border of green

A white linen cloth (27) plaided in orange, yellow, green, and black



The pieces shown on this page are from: HERMANN & JACOBS [21, 25, 27]; MITTELDORFER STRAUS [23]; ARTHUR PALMER [22]; ELLISON & SPRING [24, 26]

The pieces shown on the page opposite are from: HERMANN & JACOBS [28, 33, 36]; MITTELDORFER STRAUS [29, 31, 32, 34, 35, 41]; ARTHUR PALMER [37, 40, 42]; ELLISON & SPRING [38, 39, 43, 44, 45]

AIDING AND ABETTING TH



A plate (28) of cream-colored glaze with a leaf and cherry design; one (29) with a white glaze with modeled strawberry leaves and blossoms; and one (30) of milk-white glass with open lace edge

The brown, highly glazed bowl from Mexico (31) has a black and white edge. The small casserole (32) from France is in brown and cream

A plate (33) from Italy with a daffodil-yellow and green border and amusing animal design; another (34) from Italy in soft mauves, pinks, green yellow, and cobalt blue; and one (35) from Mexico with a bird and floral design in white, green, and yellow on brown

The footed compote (36) in daffodil yellow has an animal design in green outlined in black. The glass after-dinner coffee cup (37) has a detachable nickel handle

The lemonade glass (38) is white with an old thumb pattern; the glass with the handle (39) is in blue with spiral flutings; the glass with a flat base (40) and the tall goblet (41) are of clear blue-green

MMER OUTDOOR LUNCHEON

The set for hors d'oeuvre (42) is of blue opaque glass with scalloped edge



FOR A LATE SUNDAY-NIGHT SUPPER

A fine modern table of barewood with bands of American sycamore and inlays of aluminum is the background for white china plates with wide silver bands and finely etched crystal salad plates and glasses. With these are used a mirror plaque with deeply incised partitions to hold either flowers or fruits as a centerpiece; candlesticks of polished aluminum; hand-woven doilies of linen edged with silver braid; and green-handled knives, forks, and spoons. Planned by Mrs. Ebrich of Ebrich Galleries

Dana B. Merrill



FOR A HOT SUMMER DAY

This dark blue tablecloth with wide bands in yellow, orange, white, and black, used with clear crystal and mirrored glass plates with incised frosted fruit designs, will provide a cool setting for a midsummer luncheon table. The iced-tea glasses are of crackle glass with painted white polar bears, and the water glasses have bands of gay colors. Mirror plaques and silvered glass seals and polar bears form the centrepiece. Table arranged by Mrs. Pitt Petri

LETTERS TO A BEGINNING GARDENER

VIII. *Behind the Scenes*

BY HINDA TEAGUE HILL

DEAR LOIS,—

Your gardening problems will be simplified if you can have behind-the-scenes aid. It is hard to keep a garden looking its best when the perennial border has to serve also as seed bed and nursery for young plants — it's a good deal like having to make all the preparations for a meal in the dining-room.

If you can have a little cutting garden outside, it will enable you to keep vases and baskets filled without spoiling the effect of the garden proper. Flowers for the house should be cut either in bud or just before they reach their best. To keep the border dressed up, however, they should be left through their full flowering and snipped just as they begin to fade. In the cutting garden you are working not for general effect but for fine individual flowers in abundance. To achieve this more easily you may plant your flowers in rows, just as you do vegetables. This permits better cultivation and more convenient access for cutting.

The greatest garden help is a separate place for starting young plants from seed. If at the same time it can furnish artificial heat so that you can gain several weeks on outdoor planting, or can protect some of your less hardy favorites through the winter, it will pay for itself many times over.

As such friends in need let me introduce the hotbed and the cold frame.

A HOTBED is merely a wooden frame, covered with window sash and provided with artificial heat, which can be furnished by the fermentation of manure. The size of your bed will of course depend upon your needs. The standard sash is six feet long by three feet wide, and hotbeds for nurseries or large gardens are usually a multiple of this size. For your purpose I think a single unit will be ample; it will hold 2300 plants set one inch apart in each direction, or 600 if set two inches apart each way. Perhaps you can buy more cheaply odd sizes of sash from a house-wrecking company. Make your frame to fit, and these will serve your purpose just as well.

Give some thought to the location of your hotbed if you would have it at its best. Put it where it will have protection from strong winds, good drainage, plentiful sunlight, and a convenient water supply.

Fresh horse manure will give the best heat, and its preparation should begin about ten days before the actual making of the bed. Mix it with about half its quantity of straw, and spread it in a compact pile. It should be forked over at least once. When the whole mass has begun to steam it is ready to be placed in the pit which has been prepared.

The depth of this pit varies from, say, eight to twenty-two inches — theoretically according to the degree of cold to be overcome, but actually it is more often according to the industry and persistence of the digger. For a garden as far north as yours the greater depth is more satisfactory. In this pit pack in the steaming manure to a depth of about eighteen inches, and cover with from four to six inches of finely prepared soil.

The frame should be of inch-thick boards, well fitted together. It may be built in at the bottom of the pit or nailed to substantial corner stakes. In any case it should extend from well below the surface of the ground to a foot or more above at the back, with a six-inch slope to the front. This slope, preferably toward the south or south-east, will provide for the run-off of water and will catch and hold more light than if the sash were level.

Before sowing your seed it is well to wait until the first high heat has passed and until any weed seeds in the soil have had a chance to germinate. If your garden soil is not satisfactory, you may use a combination of peat moss and sand — an excellent soil for seed beds or for potting.

On warm days, when the sun shines full on the glass, the hotbed heats so rapidly that the little plants are likely to suffer unless fresh air is given by raising the sash a little at one end. This matter of proper ventilation requires judgment. A few gardeners seem to know by intuition what flowers need — the rest of us have to learn through experience. Water the plants only when necessary, but do it thoroughly — and gently. Fairly early on a bright morning is the best time, and give air enough to dry off the plants before night. If you have any severely cold nights it may be advisable to cover the sash with a strip of matting or old carpet. This of course should be removed each morning so as not to shut out the sunlight.

The heat given off by the fermenting manure will naturally not last forever. That would be like expecting one feeding of the furnace to warm the house for a week. The heat will last long enough to bring the young seedlings to the transplanting stage, or at any rate past the point where they need artificial heat. The spent manure may later be dug into the garden soil to add humus, or may be used as a mulch for perennials or about shrubs.

IF FOR any reason you don't care to attempt a hotbed, it is entirely feasible to start seedlings in the house provided you have a sunny window you can give them. With as comparatively short a growing season as you have, you will need some such scheme for anticipating spring weather. Otherwise for most of your annuals you will have to buy young plants from the nursery rather than grow your own from seed. When these window-started seedlings are big enough to be transplanted they may be moved to a cold frame, where they are kept until all danger of frost is past. Here they are gradually accustomed to outdoor temperatures — a process that the nurseryman calls 'hardening off.' (Continued on page 108)

Photographs by Nora C. Sayre



A NEW ENGLAND TERRACE

The Garden of

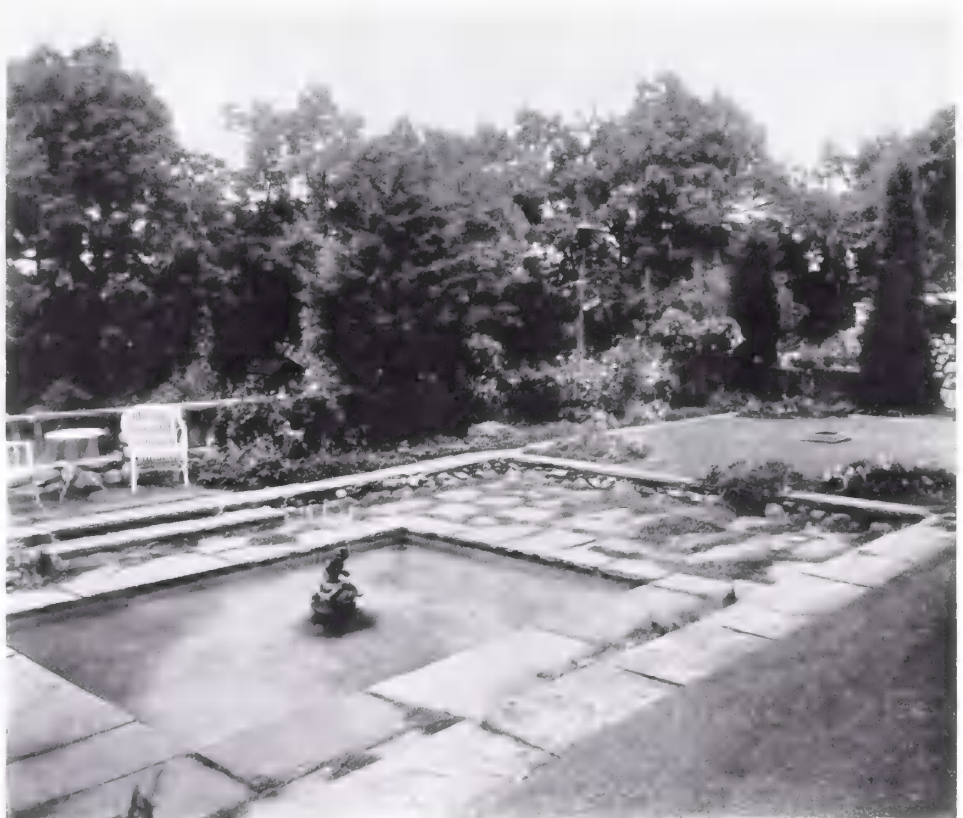
Mrs. James J. Storrow

Lincoln, Massachusetts

ARTHUR SHURCLIFF

LANDSCAPE ARCHITECT

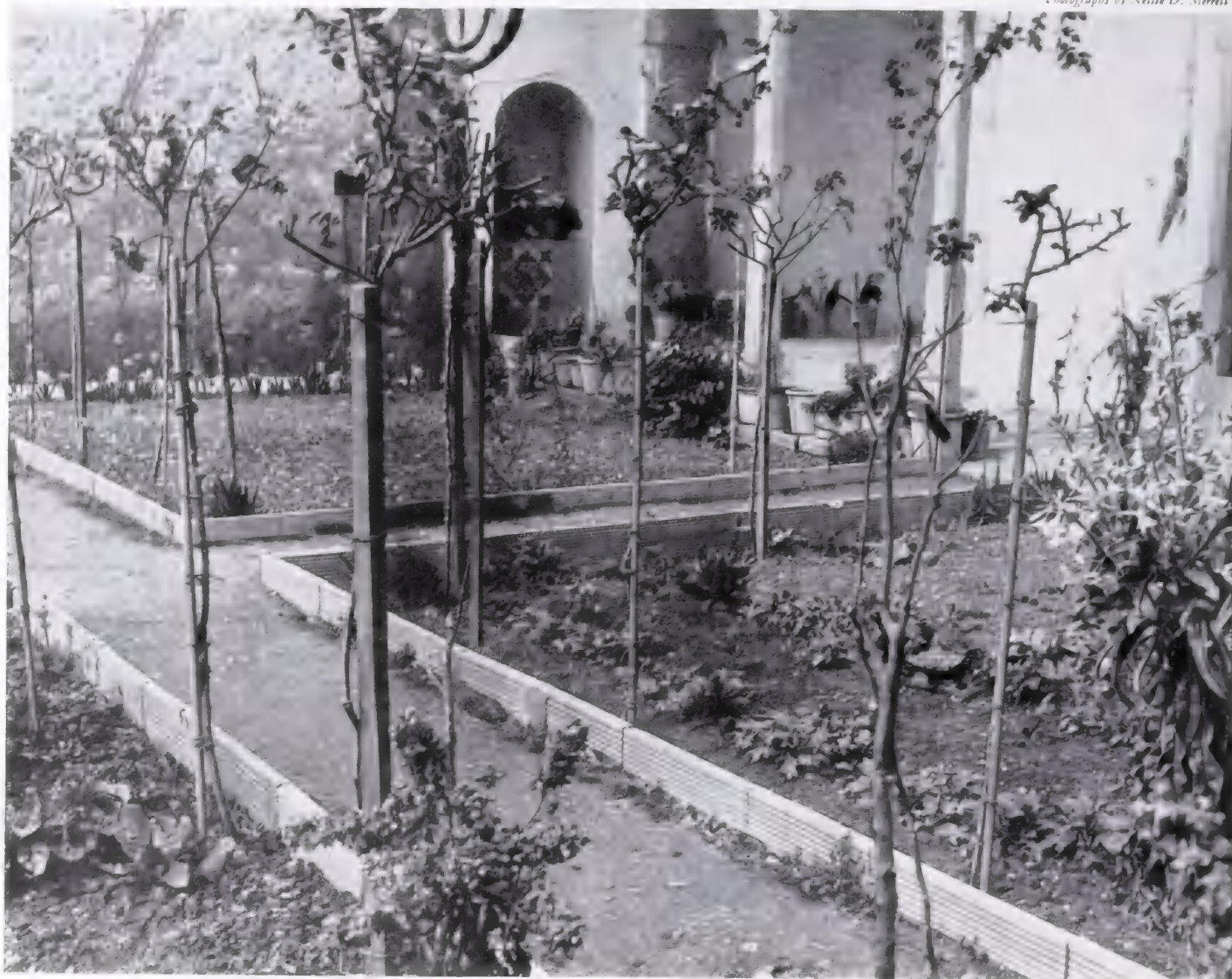
Rocks and earth, excavated in digging the cellar of the house, formed this broad terrace which served for many years as a bowling green. Recently, in spite of its northwest exposure, this area was converted into a garden terrace whose delightfully restrained design and planting add much to the original charm of house and grounds



SPANISH PRECEDENTS

*This Garden at Valdemosa on the Island of Mallorca offers many Suggestions for Small Gardens
in this Country, especially for those in the City*

Photographs by Nellie D. Merrill



The tile edging neatly confining the beds and the informally placed potted plants, so characteristic of all Spanish gardens, give this garden both precision and an informal air of livableness. The horizontal lines of the grooved tiles, and the verticals of the standard roses and of the tall columns, form a three-dimensioned pattern which the plants embroider. These columns and the posts that support the roses are painted a bright blue



This garden belongs to the monastery in which George Sand and Chopin took refuge. Of the island, George Sand wrote: 'It is the verdant Helvetia under the sky of Calabria, with the solemnity and calm of the East'

Few alterations were made in restoring this pre-Revolutionary house, and yet these few changes have given a new life and beauty to the venerable structure. To complete the picture of a New England farmstead, an old barn stands in an orchard by the house. Eleanor Frazer of Flora MacDonald, Inc., Decorator



THE CONVERSION OF AN OLD HOUSE

The Summer Home of Miss Eleanor Frazer in Duxbury, Massachusetts

BY CHRISTINE FERRY



HAVING acquired your 'old house,' what then? Its rejuvenation is at once a privilege and a responsibility, a happy experience to the initiated and a pitfall for the foot-steps of the unwary. To restore it to its original condition and refurnish it after the manner of a museum is one thing. To convert it into a home measuring up to present-day standards of living without losing the charm of the old-time atmosphere is another. In the house pictured, in Duxbury, Massachusetts, the owner, Miss Eleanor Frazer, has exercised rare intelligence in transforming a relic of



the pre-Revolutionary days of the Massachusetts Bay Colony into a residence embodying the quaint charm of the past with the practical comforts of the present.

Unlike most country houses of this period, this one turns its back with decision upon the roadside and faces the privacy of a broad acreage terminating in a stretch of woodland. In the springtime the combined odors of apple blossoms and grape blooms fill the air, during the summer field flowers hold high carnival in the meadow, and in the autumn the constantly changing colors of the distant foliage are a never-failing joy.

In restoring the house but few alterations have been made in either interior or exterior construction. An occasional window has been cut for additional light and ventilation, a verandah has been built over the side entrance, and a picket fence erected to enclose an old-fashioned flower garden across the side of the house which one approaches when driving in from the street. As one looks upon the sturdy structure, still so well-preserved, it is difficult to realize that it has been buffeting the fury of

New England winters for upward of three hundred years.

But let us go inside, where the eye follows with keen appreciation the fine old structural timbers, the simple pine sheathing, and the wide floor boards. In some instances ceiling beams overhang the side walls, and on the second floor corner braces, as well as uprights and cross beams, are exposed. Here and there are indications of alterations and enlargements made by succeeding generations of householders, and details in the wood trim also give evidence that some of the rooms have been finished off at a later period than others.

As usual in these old-time houses, from a diminutive central hallway, or entry, one enters a commodious living-room on one side and a bedroom on the other. Extending across the rear is a much larger room with windows on opposite sides — no doubt the original kitchen, where the multitudinous duties of the pioneer household were carried on.

This room has been converted into a most delightful dining-room, and at the rear has been added a small



The front door opens into a diminutive hall from which one enters the living-room on one side and a bedroom on the other. The curving stairs are unusual in this type of house



The pine boards of the old kitchen, now serving as the dining-room, have been oiled and left in their natural color. The corner cupboard, although made by a local carpenter, is authentic in design and seems part of the old room



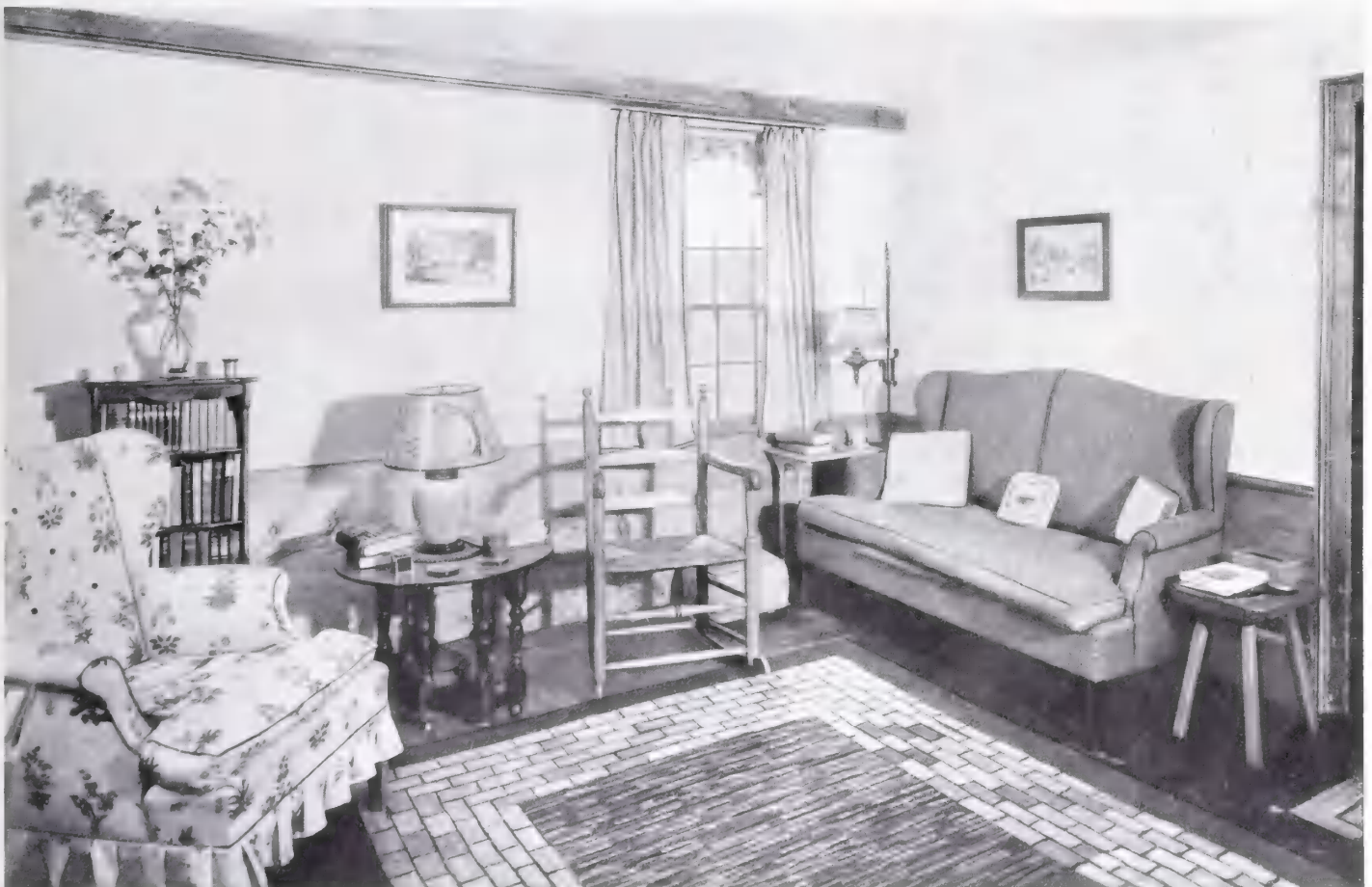
kitchen, more suitable for modern ways of living, and equipped with the many housekeeping conveniences made possible by the magic of electricity. In the kitchen is an electrically heated water tank, which functions merely by turning a switch, and in the cellar beneath is an automatic electric pump operating an artesian well drilled into the cellar bottom, which furnishes a continuous water supply to kitchen and bathroom.

In wiring the house, fixtures which might detract from its Colonial atmosphere have been avoided. There are no wall brackets or overhead lights, with the exception of occasional lanterns in hallways and porch, but there is a profusion of baseboard outlets providing for lamps everywhere and making it easily possible to plug in a toaster or other electrical appliance for a fireside supper in the living-room.

A huge fireplace, with its attendant ovens and exposed chimney bricks, occupies the greater part of one wall of the dining-room, one side having been extended and utilized for the connection of the flue of (Continued on page 105)



The plastered walls of the living-room are painted a warm tone of ivory which blends with the old pine, and the room is brightened by gay chintz at the windows and hooked rugs on the spattered floor



PLEASE TELL ME

EACH MONTH we shall publish in this section answers to questions of common interest which have been put to our Home Builders' Service Bureau. If you have a problem which is troubling you, send it to this Bureau at 8 Arlington Street, Boston. Enclose a stamped and self-addressed envelope for prompt reply

Q. *Kindly tell me how a plastered wall that is badly stained with creosote should be treated so that the stain will not strike through wallpaper. This is over an old brick chimney and the stain has penetrated several layers of wallpaper.*

A. Remove the wallpaper from the plaster where the creosote comes through and give the plaster a coat or two of aluminum paint. Although we have had no actual experience with this treatment, it is our understanding that the aluminum particles in the paint form a thin coating on the wall through which the creosote cannot penetrate. The wall may then be painted or papered over the aluminum paint.

Q. *I have inlaid linoleum on my breakfast-room and kitchen floors. About four years ago, I had '61' floor varnish put on the linoleum. It has worn off badly in the centre and where the floor is walked on, making the floor look very badly. Scrubbing will not remove the varnish. Could you tell me something that will remove the varnish without hurting the linoleum, and how the floor should be cared for after it is cleaned and the varnish removed?*

A. The varnish may be removed from your linoleum floors with an ordinary paint-and-varnish remover, such as is sold at any paint or hardware store. After getting down to the natural linoleum, the floor can then be lacquered with a linoleum lacquer. This will, of course, wear off as the varnish did, and will have to be renewed at intervals, especially in the well-traveled paths which are quite apt to appear, but a lacquer finish is recommended by linoleum manufacturers and is considered a very satisfactory surfacing material. Lacquer has the advantage of not spotting with water and can be wiped over with a damp cloth. You must be quite sure that all the old varnish is entirely removed before applying the lacquer, of course.

Q. *Will you suggest a way to remove black spots on a hardwood floor caused by water leaking from a fernery?*

A. You do not tell us the nature of the finish on your hardwood floor, and the method of removing spots depends somewhat on whether the floor is finished with wax, shellac, or varnish. If a shellac or varnish finish was used, the spots may respond to a little denatured alcohol rubbed on lightly. If the spots have sunk deeply into the wood, it may be necessary to remove the shellac or varnish with a good paint-and-varnish remover, and then bleach the wood with a mild solution of oxalic acid and water — one teaspoonful to a gallon of water. When thoroughly dry, the spots may again be touched up with the shellac or varnish. If the finish is a waxed one, the floor may be cleaned with gasoline and rewaxed. If the spots have penetrated the wax finish, and they do not respond to the gasoline treatment, it may be necessary to bleach the wood in this case also, after first removing the wax finish and getting down to the actual wood.

Q. *I am building a new home and should like some advice about a certain matter. The interior trim is to be of yellow pine, which I understand is hard to cover with enamel, owing to the fact that it contains some sap or oil or something of this nature that 'bleeds' through the enamel in the course of a year or so. Would it be advisable to prime this wood with aluminum paint?*

A. Your interior trim of yellow pine will have to be sealed. Our suggestion is that you first give it a good wash with ammonia and water, as this will dry out much of the sap. When this is thoroughly dry, give it a first coat either of shellac or of aluminum paint. Our preference would be for the aluminum paint, since it not only seals the pores of the wood but at the same time has a high covering value, which will probably eliminate the need for one coat of flat paint. The natural process is shellac, as many coats of flat paint as are necessary to cover, and your finished coat of enamel. The aluminum priming coat will not in every case eliminate one of the flat coats, but in some cases it will.

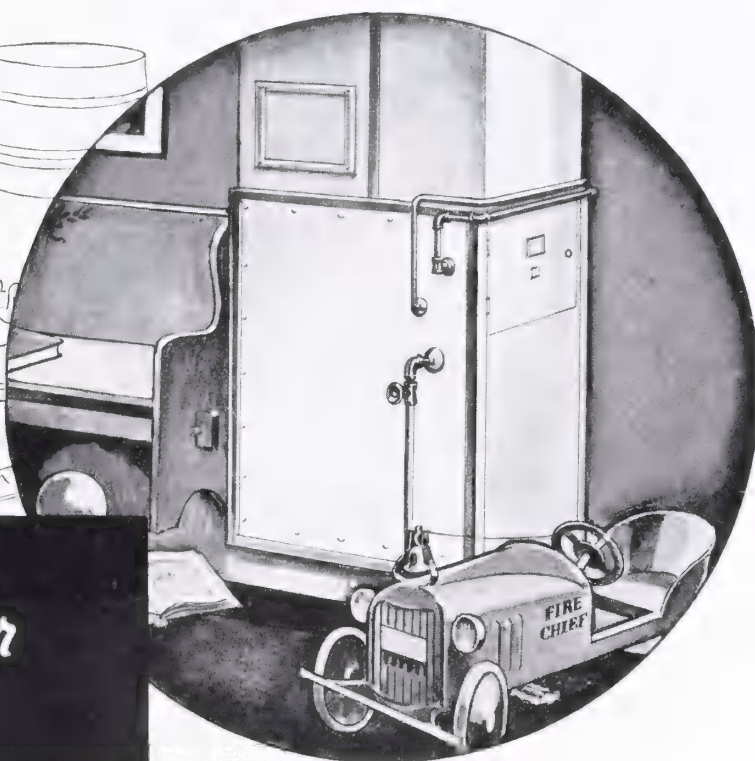
Q. *We have a hearth of square red unglazed tile which is discolored with grease spots. We have been unable to remove these spots either with soap and water or with ammonia and water. Can you tell me what to use?*

A. Unglazed tile is very porous and any grease dropped on it would be absorbed, possibly going right through the tile, so that nothing would be very successful in cleaning it. If you have already tried washing it down with soap and water and also ammonia and water, you have used two very practical methods, but if neither of these treatments has removed the spots you will probably not be able to get them out. Our suggestion is that you give the hearth a treatment of kettle-boiled linseed oil. This is usually done by the best tile dealers in laying unglazed tile. This will give the tile a surface which would be impervious to further grease spots and would also mellow the present ones. Possibly, if enough coats of the linseed oil are used over a period of time, you may find that the grease spots will disappear.

Q. *Will you please tell me whether plaster can be tinted before it is applied, thereby saving a paint bill. It is to be put on in a smooth finish.*

A. It is quite possible to add a coloring pigment to the final coat of plaster. This is but slightly more expensive than ordinary white plaster and it may be papered over at a later date, if it is put on with an absolutely smooth finish. It is, however, difficult to mix the plaster sufficiently to give an absolutely even color throughout, although it is not impossible if mixed with sufficient care. For this reason, as much of the colored plaster as will be required should be prepared at one time in order to eliminate the possibility of not being able to match it. Your plasterer should be able to supply the necessary coloring matter.

A safer but more expensive method, which you might like to consider, is the use of a final coat of a ready-mixed plaster, which may be bought in a number of different colors and may be applied with a perfectly smooth finish. Another suggestion is to finish up your plaster job with ordinary plaster, as if it were to be papered, and then to give it a temporary paint job with one of the water paints. Water paints are only a temporary finish and are easily stained, and therefore have to be renewed every year or two, but such a finish may exactly meet your requirements of the moment. These paints are applied after the final coat of plaster is dry and may be washed off with warm water whenever you wish to paper the walls. They are very inexpensive and may be obtained in a number of colors.



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things to write about. Tell about labor saving, convenience, no fuel to store, no furnace tending, uniformity of temperature—or any of a dozen advantages.

We suggest that you talk to your gas company house heating department. Ask them for suggestions. You may get from them just the ideas you need to win. Send in your letter today.

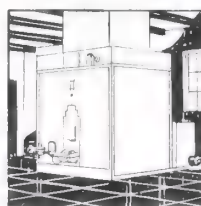
ES:—No entry blanks required. Write in 200 words or less, the reasons you would like to have automatic gas heating in your home. Awards will be made on most convincing reasons. Tell, in addition to your 200 words, the kind of heating system you now have—warm air, steam, hot water, or the kind of fuel you burn, the number of rooms to be heated and whether you

rent or own your home. Letters must be mailed by Sept. 15, 1932.

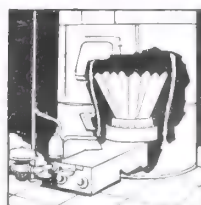
Contest open to everyone, except employees of this company and gas companies. Prize winners must agree that furnaces will be installed in present home. In the event of a tie duplicate prizes will be awarded. Mail your letter to Contest Judges, c/o Surface Combustion Corporation, 2380 Dorr St., Toledo, Ohio.



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SWAMP OR LAKE?

[Continued from page 86]

running the length of the meadow. From the excavation for the lake the soil would be used to fill in the rest of the swamp and so build up and drain the land. The length would be about 400' and the width would vary from 85' at the end toward the house to 40' at the far end. In the wider end there was to be a depth of 8' to provide a swimming hole, and from this it was to slope gradually to a 3' depth for the rest of the lake. This area was staked, and a motor dredge was brought in, a dredge equipped with a drag line.

This machine works on a 30' radius—that is, it can reach 30' from its base, dig up a scoopful of soil, whirl, and deposit it 30' away. It can do rough leveling with the scoop, so that the soil as it is thrown out is partially smoothed down, and when it has dried out and crumbled and weathered for some months it can be harrowed for the sowing of grass seed. A dredge with a good operator can dig 300 to 500 cubic yards of soil in a day. It moves on caterpillar wheels and lays down its own pontoons as it goes, so that it can traverse even the wettest parts of a swamp.

As the soil was taken from the lake bed it was thrown into the rest of the swamp, filling in the hollows between the bogs and raising the level an average of one foot throughout. This brought the surface of the ground to a point where it would drain into the lake instead of allowing the water from springs and rainfalls to spread over the meadow.

This swamp, being at the base of a steep rocky hill, contained many large stones tumbled down from the cliff in former ages. As these were excavated the dredge picked them up again and deposited them on the edge of the lake, where they give variety to the shore and interest to the reflections.

After the digging by the dredge is completed, a certain amount of smoothing of the lake bed must be done by a man with a shovel, for the bottom, especially in places where it is to be used for swimming, must not have any great irregularities, where one might step suddenly into holes or stumble over ridges.

In shaping a lake it should be remembered that the final outline is much softened by the action of the water, points are washed off and bays are somewhat filled in, so it is well to have more decided changes in the shore line than will be wanted in the finished picture. Also every heavy rain for some time to come will wash down the banks, for the newly cut edges are soft ground and are not yet held by a tangle of roots.

Islands are a particular danger in making a natural-looking lake, for nothing will more quickly give an artificial appearance. In a rugged

landscape they might often be formed just off a sharp rocky point, but in a quiet lake lying in a flat meadow, with little flow of water, Nature would not be apt to make an island, and so it is better omitted entirely. Also, unless a lake is large, islands make it look smaller by breaking the water surface.

The outlet from this lake ran down toward the house, and the dam was built across the outlet some distance from the lake itself. This had two advantages over a dam at the end of the lake. First, it could be a much smaller dam—and this meant much less construction cost; and second, it ensured the outlet stream's being held at the same level as the lake itself, instead of perhaps in a dry season ceasing to be a stream and becoming just a dry ditch. As it is seen from the house and the lawns, it is very desirable to have a full stream at all times.

The dam was built of concrete masked with stones to make it look as much as possible like a little waterfall. The water flows over a flat rock into a stone-lined basin, and is then carried by a drainpipe under the road.

The meadow, as it was left by the dredge, looked very rough and bare, but it was decided to leave it for some months to allow the soil to dry out before any planting was done. A winter's freezing and thawing do a great amount of work in breaking up rough soil, and the spring rains also wash the edges off the high spots and fill in the hollows between. After these natural processes the ground can be harrowed and grass seed sown. Many of the flowering plants found in swampy meadows, such as meadowsweet, goldenrod, and turtlehead, will persist in spite of rough treatment, and these give permanent beauty to the scene even before the banks of the lake can be planted with groups of the native shrubs found growing in the neighborhood. In this case spicebush, blueberry, clethra, pinxterbloom, and laurel are abundant.

An appropriate and beautiful lake has been added to the attractions of a country place, a lake large enough for swimming in summer and skating in winter, a useless swamp has been reclaimed and made into an acre of valuable land in a region where land values are high, and the cost has been about one third that of a concrete swimming pool.

In other situations other methods would be used. Where the low land is a valley between steep hills and the watershed is large, the whole valley may be made into a lake by building a high dam across the end. Here no dredging would be necessary. Any trees in the valley that would come within the water line should be cut and the area burned over before the work begins, so that

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SWAMP OR LAKE?

[Continued from page 104]

the large amount of vegetation destroyed would not spoil the water for some time to come and prevent it from being fresh and clear.

In many cases a small existing stream may be widened into a lake with a comparatively small amount of work.

Often ponds may be made which are, at least in part, dependent upon rain water or surface drainage. It is well here to have a secondary supply, sometimes from the community water system, to use as a supplement in the dry season. Such ponds must always be situated in a depression to take advantage of the greatest possible surface drainage from surrounding land.

As an additional reason for making a lake there is the possibility of its supplying fish for the table, and in regions where it is difficult to obtain fresh fish this in itself may be reason enough for making a lake. For this purpose the control of the water supply is important, particularly in the breeding season, as too muddy water during freshets, too great changes in level, too cold water from springs, are faults from the fishes' point of view. In these cases a smaller brood pond can be maintained adjacent to the lake.

Swamp lands are among the best for making fishponds, as the soils are usually productive and supply the seeds and spores necessary for the development of the vegetable and small-animal food of fishes.

Plants are also needed in any lake for the purification of the water — they use the carbonic acid gas given off by decomposition, and keep the water fresh. In fishponds they provide the necessary hiding places for the small fish.

As to stocking them with fish, if one has made a proper home for fish and promises to maintain it, the Bureau of Fisheries in Washington is very ready to cooperate. Not only will the experts give excellent advice about the special kinds of fish that will thrive in each particular situation, but they will undertake to do the stocking with the suitable varieties.

Each situation has its own possibilities and very decidedly each has its own difficulties, but given the proper setting and the right solution of its problems, there is no one feature that adds so much to the delights of a country place as a lake. And a swamp for this purpose should not be rejected and scorned.

THE CONVERSION OF AN OLD HOUSE

[Continued from page 101]

the modern one-pipe coal heater, which is installed in the cellar beneath. A heater of this sort, we are told, is ideal for low-studded rooms, and when there are both front and back staircases, as here, and the house is opened up, a circulation is created which heats the rooms of the upper floor as efficiently as the lower. The register of this heater is set into the dining-room floor at a point where it is approximately in the centre of the house, and during the summer, when not in use, it is easily concealed by one of the small floor rugs.

The few changes made in the structural work of the interior have been so judiciously handled that it is difficult to realize they are not a part of the original finish. The corner cupboard in the dining-room, for example, like the fireplace paneling in the living-room, has all the appearance of being a part of the original construction, yet both are the work of a local carpenter under the supervision of the owner. Architecturally they are authentic, since they were copied from pictures of old houses of approximately the same period.

In a small upper bedroom is another feature worthy of emula-

tion. The walls are sheathed with pine, there is space only for a bed and dressing table, and there is no closet. To meet the necessity, a movable pine-paneled closet, or wardrobe, has been constructed for this room, which, when placed against the wall, has all the appearance of having been built in with the sheathing.

Upon entering the house, the visitor is impressed with the delightfully harmonious color scheme, keyed to blend with the old pine finish, and which unfolds as one passes from room to room. Needless to say, layers of wallpaper were removed from the plastered walls and countless coats of paint from the woodwork to make this result possible.

In living-room, dining-room, kitchen, and the small back bedroom on the second floor, the old pine has been oiled and left in the natural color and the plastered walls painted in a warm tone of ivory which blends with the pine. The walls of the three larger bedrooms are papered, the woodwork of the one on the ground floor being painted blue-green and that on the floor above a pinkish ivory.

In the dining-room the pine flooring is merely oiled, the kitchen

(Continued on page 108)



Home of Harry A. Herzog A. I. A., in Portland, Ore. Arch., Harry A. Herzog. Cabot's DOUBLE-WHITE Collopakes on exterior cedar shakes and bricks.

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\$2.50

The Atlantic Monthly Press
8 Arlington Street, Boston

What Shall I PLANT



IN our eagerness to try the new and exotic, we sometimes neglect our American plants of garden value. Now that it is midsummer we could repair this neglect, if it exists, by planting in quantity roots of the Virginia bluebell (*Mertensia virginica*), shown in Figure 1. It is one of those satisfactory plants which come up with enough foliage to cover the ground when the border is still rather barren. Its pink buds open blue and it grows from 1' 6" to 2' high. It likes a rich loose soil and half-shade. Later in the season it dies down completely, which makes it ideal to plant with something that blooms later in the fall, thus giving two crops. Price \$2.50 a dozen and carriage. — WOLCOTTS, LTD., Jackson, Michigan.



Fig. 2



Fig. 1

surprise you with their resemblance to the four-leaf clover, and quite likely it will bring you the same luck. Two papyrus and one Marsilea, postpaid, for \$1.00. — JOHNSON WATER GARDENS, Hynes, Los Angeles County, California.

THE new French iris Pluie d'Or is a find for the connoisseur, as it is equally effective in the garden or looked at more closely in a flower arrangement. The blooms are a rich yellow marked with an intensification of the color, which brings out their form. In addition to fine form, they are also quite large in size, which is unusual for a yellow iris. The height is 3'. This iris, which is still rare in this country, may be obtained for \$6.00 each, delivered. — THE LONGFIELD IRIS FARM, Bluffton, Indiana.

WATER plants for the wall fountain or tiny pool are always a question, as they must be decorative but not bulky. This modest collection of two Egyptian papyrus and a pepperwort offers a happy solution. The papyrus (Figure 2) holds its bushy heads on slender shiny stems. It does equally well planted out on the edge of the water in a naturalistic pool or kept in a pot for the wall fountain. If in a pot, care must be taken to give it sufficient water. In the frosty parts of the country it may be taken indoors as a house plant for the winter. The pepperwort, which has a lovely Latin name, *Marsilea quadrifolia*, enjoys life spreading its leaves on the surface of the water. The leaves will

DOUBLE flowers have the virtue of staying in bloom longer than single ones. As there is no other plant with just that decorative form the hollyhock has, double hollyhocks (Figure 3) are most satisfactory. They may be sown now for next year's bloom. If you are a gambler in colors, you will try the new double hollyhock Exquisite, which comes in various shades with deep-cut petals that make them more graceful. If you like your colors separate, — suc-

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WHAT SHALL I PLANT?

[Continued from page 106]

Newport Pink, Sulphur Yellow, Maroon, Deep Rose, — Charter's Superb double holly-



Fig. 3

To keep away the hollyhock rust, spray the leaves with Leaux Mixture from time to time after they first appear in the spring. Packets of all the above may be obtained at 25 cents each, five for \$1.00, including postage. — STUMPP & WALTER COMPANY, 132 Church Street, N. Y. C.

Plants in paved walks should be set-like and neither obstacles nor juicy bits to trample on. These simple requirements are sometimes lost sight of in our attempt to create a careless artfulness in the garden. On the other hand, our usual carpet plant, grass, does not solve the problem either, it looks too much like a toothbrush when growing along a low stone joint. We prefer plants such as the moss-like groundwort (*Arenaria caespitosa*); the creeping woolly thyme (*Thymus serpyllum lanuginosus*), which is a silvery blue-green; the crimson thyme (*T. serpyllum purpureus*), which is dark green in color and *Mazus pumilio*, a native of Zealand preferring half-shade. The latter is charming in flower with its lilac flowers marked with white. These may be had now grown and planted now. Price 25 cents each, \$3.00 for ten, plus postage. — MAYFAIR NURSERIES, Fairfield, New Jersey.

ORIENTAL POPPIES are a weakness of ours, their gorgeous colors more than making up for the untidy bloom. The unbeliev-

ably large flowers are saved from blatant vulgarity by the fragile petals. Just now we have indulged in a color orgy, for we have discovered a nursery which offers almost one hundred varieties of this bright flower. The colors range from white through pinks and rose to red and maroon, and on the yellow side of the scale from salmon shades to orange and scarlet. By way of contrast there is even a lavender one. Three varieties appealing to us as novelties well worth a trial are Cerise Beauty; Lulu Neeley, a deep dark red; and Mahony Ameliore, a rich mahogany purple. Planted now they will have an excellent chance to get established for next year. Cerise Beauty, 50 cents each; Lulu Neeley, \$2.00 each; Mahony Ameliore, \$1.50 each; postage paid on orders of \$2.00 and over. — FAIRMOUNT IRIS GARDENS, 166 Fairmount Street, Lowell, Massachusetts.

TROLLIUS, the globeflower (Figure 4), is best transplanted in summer. As it has long been a favorite with us for planting with the blue *Phlox divaricata*, to make a blue and gold picture in May, we are glad to see new varieties available. Canary Bird is a paler yellow than the ordinary *T. europaeus* and makes a nice variation



Fig. 4

in color. Another variety, Earliest of All, anticipates the usual season and is light orange-yellow, often giving more bloom later. Trollius likes a place in partial shade where it is not too dry — say a place halfway down a slope. Plants of both varieties may be had for 50 cents each, \$4.50 a dozen, delivered. — GARDENSIDE NURSERIES, INC., Shelburne, Vermont.

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HB-8-32

CONVERSION OF AN OLD HOUSE

[Continued from page 105]

floor is covered with red-tile linoleum, patterned after the brick in the old fireplace, but all other floors in the house are painted green or other dark colors and then given a spatter treatment in the prevailing colors of the furnishings — cream, lacquer red, and green on the lower floor; yellow, blue, and blue-green on the upper.

The old hooked rugs used throughout the house have been selected with great care to harmonize with the color schemes and repeat the accents of lacquer red so characteristic of Early American furnishings. Through the open doorway leading into the kitchen one glimpses also a further repetition of this primitive color in the enamel-ware cooking utensils on

the neat rows of pine shelving.

Quaint colorful chintzes, patterned with tiny designs, curtain the windows, which, in these low-studded rooms, reach the ceilings. There are no roller shades in the house, but the straight, unlined side hangings are so arranged that they may be drawn to shut out the glare of the midday sun or to cover the glass after dark. Some are finished with edge trims of contrasting color, others are ruffled with self-material, and those in the dining-room are topped with abbreviated flounced valances. All are most carefully planned in reference to the size of the windows and give evidence to the skillful touch of the owner which is so apparent in all the furnishings.

TO A BEGINNING GARDENER

[Continued from page 94]

The cold frame is similar to the hotbed except that there is no provision for artificial heat. It is a sash-covered frame, usually set directly upon the ground. It may have a four-inch layer of well-prepared soil such as that used in the hotbed, or the plants may be grown in seed flats or pots placed in the frame. If it is to be used merely for hardening off plants started in the hotbed or in the house, it may be of light construction — perhaps so made that it can easily be knocked down and set up again in a different location. A very temporary structure may be made by boards held in place by stakes and covered with glazed sash or unbleached muslin. Such a frame may be placed over perennials as they stand in the border, to start them into earlier growth. If, however, the cold frame is intended to protect semi-hardy plants throughout the winter, it needs to be better built. Sometimes it is provided with an extra layer of some sort of insulating material, or it may even be built of brick.

If you have poor soil, either too heavy or too light, it must be put in good condition before your flowers can be happy in it. If you have naturally good soil, — that 'good garden loam' that is always the first ingredient mentioned in planting recipes, — you will need to keep it so. As a first aid to soil conditioning nothing can equal an abundance of good farmyard manure. Its fibrous particles tend to regulate the moisture-holding property of the soil, making the heavy clay more porous, and giving substance to light, sandy earth.

For many of us, however, manure is so difficult to obtain that it must regretfully be counted out. Leaf mould is an excellent substitute, but in many sections of the country there is no natural supply to be had. The answer is simple: Make

your own leaf mould. Treasure all your falling leaves, your lawn clippings, the leafy prunings, the weeds from walks and borders, even the carrot tops from your kitchen. Pile them in a shallow pit or on the ground in a sort of pen to keep them from blowing about, and on each layer of vegetable material sprinkle a layer of soil. Keep the heap moist, and by next spring you will have as good leaf mould as you could want.

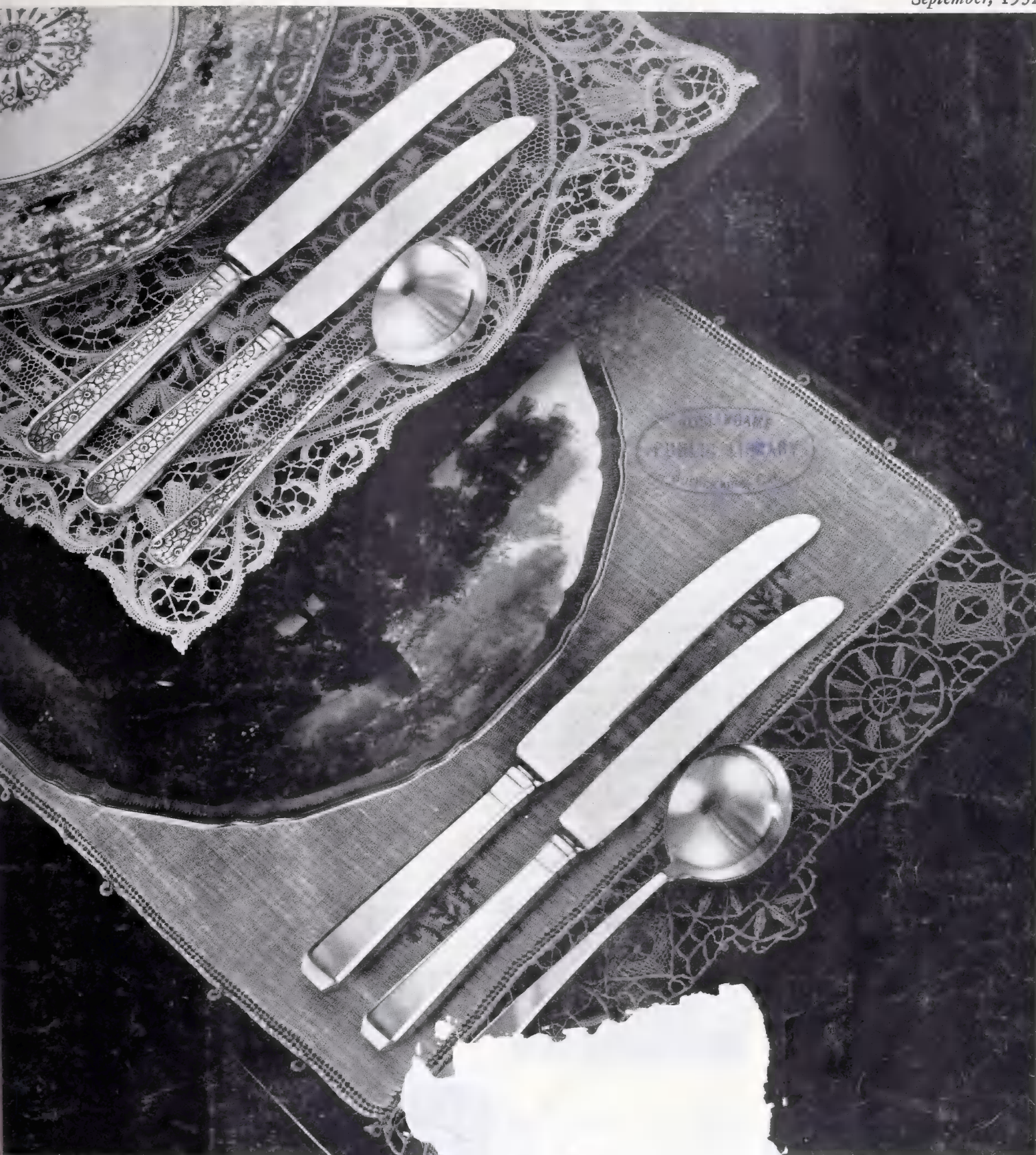
The finer part can be screened and used for seed boxes or potting, while the coarser lumps can be spaded into the soil or left to decay further. Put next year's clippings, weeds, and such, in a separate pile, so that the composted material ready for use will not be mixed with green, unrotted matter. By alternating in this way from year to year you will always have on hand a supply of usable compost.

The only word of caution needed, I think, is to use a bit of judgment as to what you put in. There is no point in adding woody material that cannot be easily decomposed, and it is needless to encourage weed growth by putting in any weeds with matured seed. Of course, if you have managed to keep up with your weeding, you won't have any such, but that is an ideal of perfection which I for one have never reached. I take care not to put in any clipping that contain Bermuda grass — it roots from every joint, and seems to me to live forever. In your colder climate it may not flourish so terribly, but, until you are sure beware! In the final fall clean-up of the garden I burn all such material as dead flower stalks, peonies and iris foliage, and anything which might harbor insects or disease. Such pests might not survive in the compost heap, but it is safer not to take any chances.

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SACHUSETTS





Window Shopping

MARY JACKSON LEE will show you on these pages each month the best of the new things found in the shops. We cannot purchase for you, but for your convenience the address of the shop mentioned is given at the end of each item

THE very latest word in lamp shades are these (Figure 1) of perforated felt — a material which has never before been used in this way, but which seems ideally adapted to the purpose. The effect of the light shining through the perforations and showing up the applied patterns is most unusual, and a third type of shade, not illustrated, of plain felt with cut-out pattern, is equally attractive. The 12" bridge-lamp shade illustrated is white perforated felt and costs \$10.00. The 16" shade of yellow perforated felt bound in brown, with applied birds and trees, is \$16.50. Shades can be made in any combinations of the following colors — yellow, beige, pale blue, pink, light green, red, maroon, dark blue, dark brown, black, and white. Specify

type of fixture when ordering. Packing and expressage extra. — FLORA MACDONALD, INC., 39 Newbury Street, Boston.



Fig. 2

DID you ever imagine that pot holders could be made to look as original and attractive as those pictured in Figure 2? Their bright coloring makes them easy to find no matter where you may hastily fling them, and their shape is unusually practical, since there are no corners to flop into the hot dish or pot you are preparing to grasp. If your cook needs cheering or you wish to brighten your own hours in the kitchen, I heartily recommend a set of these rooster holders, three of which come to you in assorted colors for \$1.45, postpaid. — THE FARM AND GARDEN SHOP, 39 Newbury Street, Boston.

NOW that entertaining at home has its recognized value again, it behooves us to seek out the smart-

est and most unique accessories for our table that we can find. Of course of first importance is the cloth, and I feel you will agree with me that this luncheon set, Figure 3, will qualify as an excellent choice for the informal meal or buffet supper. Made of natural unbleached linen in a woven honeycomb pattern, it has a smart stitched overlaid design in gold and black, or green and black, or red and black. The fringed edges are sewn so that all danger of raveling is eliminated. The set of one runner, 16" x 36", eight doilies, 12" x 18", and eight napkins, 13" x 13", is priced \$5.00, prepaid. — LINENS, LTD., 250 Fifth Avenue, N. Y. C.

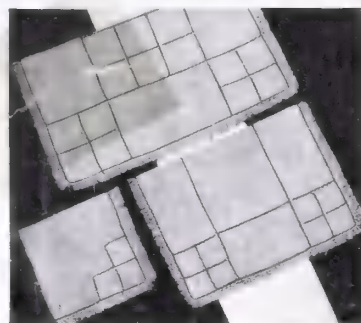


Fig. 3

A TWO-QUART clear glass pitcher and eight tumblers with grooved surfaces and gay red, yellow, and blue painted stripes are held in this convenient wrought-iron carrier (Figure 4), which may be painted red, green, or black to suit your particular taste. Easily carried, there is no fear of glasses slipping

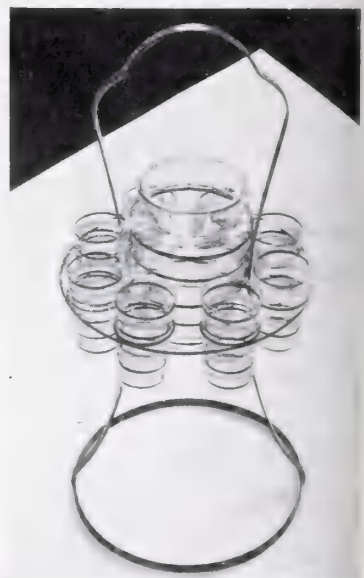


Fig. 4

and no need of rushing to clear a table when it is brought in, for it can be put down anywhere. I can't imagine a more attractive way to serve cool drinks to one's guests on the porch or in the garden. Height of stand 26". Price \$3.95, express collect. — LEWIS & CONGER, Sixth Avenue at 45th Street, N. Y. C.

I'M sorry that this garden apron (Figure 5) was n't invented earlier in the season, but, after all, there is plenty of work still to be done in the garden and such an apron will outlast several full seasons' work. It is made of a



Fig. 1

Window Shopping

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Fig. 5

crude homespun material in gay
colors, — no two aprons alike, —
with a kneeling pad across the front
of dark green waterproof material,
and deep pockets for holding
gloves, raffia, twine, and so forth.
The snappers will hold tools such
as the useful trowel pictured, which
is one of the handiest tools I have
ever used — very sharp and slim
and ideal for weeding or bulb
planting, as the rope loop slips
over the wrist and the handle fits
easily into the palm. It measures
10" long and costs but 40 cents,
prepaid. The apron is cut full,
measuring over 4' around the bot-
tom and 32" long, and costs \$5.25,
postpaid. — MAPLE, CHINTZ &
PEWTER, 99 Mount Vernon Street,
Boston.

LITTLE DOTTY, Figure 6, in
her cream-colored chintz dress
sprigged with gay flowers, and lace
pantaloon, holding so demurely in
one hand an old-fashioned nose-
gay, and in the other a saucy
parasol covered in fabric matching

her dress, has a more definite pur-
pose as she trips so sedately along
than would at first appear, for all
her efforts are bent on being the
most attractive lamp any little girl
ever had for her room. I am sure
you will agree with me that she
succeeds in the most beguiling
way. As you have already guessed,
her parasol is the lamp shade. For
the rest, she is made of wood, is
wired and mounted on a substantial
base. She comes in a dress of
lavender, rose, or blue calico, or
cream or yellow chintz. She is
18½" tall, the diameter of her
shade is 12", and she costs only
\$4.75, express collect. — WALTER
E. BRAINARD, 23 East 61st Street,
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Fig. 6

WHEN starting off gayly for the
beach or for an all-day excursion,
are n't you frequently dismayed by
the number of left-over articles that
suddenly appear and must, some-
how or other, be disposed about

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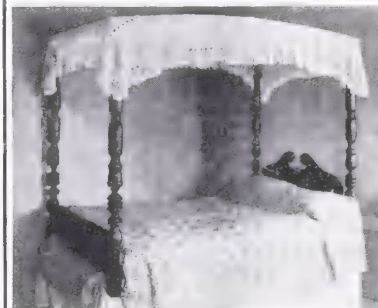
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in the September Atlantic Monthly

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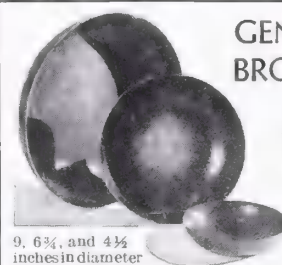
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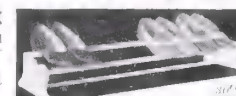
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CLASS II

Best House West of Mississippi

1ST PRIZE . . . \$500

2ND PRIZE . . . \$300

3RD PRIZE . . . \$200

CLASS III

Best house, either East or West, of five to seven rooms, costing less than \$10,000.

SPECIAL PRIZE . . . \$300

These will be judged, by a jury containing at least two members of the American Institute of Architects, on the following points:—

1. Excellence of design
2. Economy in space and convenience in plan
3. Adaptation to lot and orientation
4. Skill in use of materials

The Competition calls for photographs and plans, as specified in the accompanying conditions, of houses recently built within the United States. As in previous years, a selected number of the houses submitted will be sent in a traveling exhibition to as many cities from the East to the West Coast as our scheduled time will allow.

CONDUCTED BY THE HOUSE BEAUTIFUL MAGAZINE

The submission of material in the Small-House Competition will be taken as an acceptance of the conditions as set forth below

CONDITIONS

1. This competition is open to all architects and architectural designers, and each competitor may submit as many houses as he desires.

2. A house may be eligible for any class, but no house will receive more than one prize. Prizes for the best houses in Classes I and II will first be awarded. The best house in Class III will then be selected unless a six- or seven-room house costing less than \$10,000 has been awarded a prize in Class I or II, in which case the special award of \$300 may not be made.

3. The house submitted may be of any style and of any material.

4. It may be of one, two, or three stories, and may contain, as noted above, from six to twelve rooms, inclusive, in Classes I and II, and five to seven rooms in Class III. Breakfast-rooms, pantries, baths, dressing-rooms, halls, laundries, and enclosed porches will not be counted as rooms. There must be presented:—

- a. Three photographs of the house:—
 1. General view
 2. Exterior detail
 3. Interior detail

Two of these photographs are to be at least 7" x 9" in size, and the third an enlargement at least 14" x 18", all to be in soft sepia finish. The enlargement should be of the general view or exterior detail.

- b. First and second floor plans, drawn in ink at any convenient scale, and pochéd, with rooms plainly labeled and dimensioned; plot plan showing location and orientation of house, also at any convenient scale.

- c. Legend giving the following information:—

1. Name of owner (not obligatory)
2. Location of house
3. Orientation of house
4. Composition of family
5. Special problems that had to be considered
6. Material and color of outside walls
7. Material and color of roof
8. Color of outside trim, doors, and windows
9. Short description of interior shown

The photographs, plans, and legend must all be mounted on one piece of beaver board, or a similar heavy mount, 30" x 40" in size and of light buff or cream color.

- d. Set of blueprints showing the four elevations of the house. These should be folded and placed in an envelope, which should be pasted to the back of the mount. These blueprints must not contain the name of the architect.

5. The contestant's name and address shall not be put on the front of the mount, but shall be written on the back, and a piece of paper pasted around the edges, placed over it. On the back shall also be pasted an envelope containing a plain card, 3" x 5" in size, clearly lettered with the name and address of the architect. Any house which the contestant does not wish to have exhibited should be plainly marked on the back of the mount, 'Not for Exhibition.' Otherwise we shall consider that we have his consent to exhibit his photographs.

6. For houses entered for Class III there should be given the complete cost of the house, *excepting* heating, but including plumbing; electrical work; hardware; shades, screens, and weather stripping; insurance and permits; contractor profit and architect's fee.

7. On the lowest part of the mount shall be put in two or three lines and nicely lettered, the inscription, 'Submitted in the Contest held by the House Beautiful Magazine.' In the upper right-hand corner shall be left space for a card 3" x 5" which will contain the architect's name if the mount is selected for exhibition.

8. All photographs and plans entered in the competition and chosen for either publication or exhibition shall remain in our possession until after the exhibitions. We request that houses entered in this competition be not submitted to any other magazine until after they are released by us. All contestants will be notified of the awards soon after they are made and those whose houses are not selected for either publication or exhibition may withdraw them by sending the necessary notification. Entries will be returned express collect. Contestants whose houses are exhibited will be notified when the exhibitions are over. If the desire, their photographs will then be returned to them upon the payment of the necessary transportation charges.

9. In order not to delay the exhibitions, and also to ensure better reproductions, glossy prints of those photographs to be used in the *House Beautiful* will be secured from the architect. They will be asked also to furnish a second set of inked plans, or photographs of plans, for publication. It will be considered that the honorarium of \$50 for publication rights covers the expense of these prints and plans.

10. All entries should be carefully packed with stiff board for protection, and shipped *express prepaid* to the House Competition Editor, *The House Beautiful*, 8 Arlington Street, Boston, Massachusetts. The competition closes October 17, 1932.

Additional copies of this announcement may be had upon application to the address given above

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EMPIRE A. Edward Newton

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your car? If so, I advise you to invest in one of these durable bags (Figure 7), which make ideal containers for such last-minute odds and ends. They are skillfully woven by a blind man, the rope handles being worked in so that they support the bottom of the bag and cannot possibly be pulled out. They come in very practical but charming colors — two tones of blue, green, or brown, and in black with either a pink or a gray stripe. No household, I feel, should be without one or two of these handy bags, whose usefulness is by no means confined to motor excursions. They measure 14" wide by 13" deep and cost but \$1.50, postpaid. — **BLIND HANDICRAFT, 39 Newbury Street, Boston.**



Fig. 7

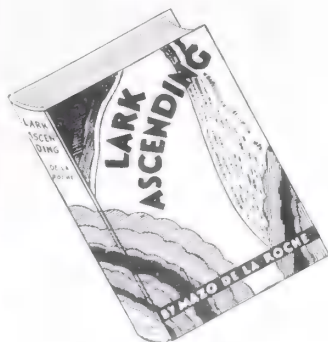
MARINE lanterns are very popular this year, and the one pictured in Figure 8 is, I think, a particularly good-looking one — at a price that is equally attractive. It comes in brass or copper in either a polished or an oxidized finish, and



Fig. 8

you may have it adapted to hang from the ceiling as shown or fitted with a wall bracket. Such a lantern makes a particularly appropriate lighting fixture for a hall or for a man's study, and its sturdy simplicity is eminently suited to any simple interior. Waterproof sockets are also provided if the lantern is to be used outdoors, and this type of lantern makes a most satisfactory light for the porch. It comes in three sizes, 8", 9", and 11", the prices being respectively \$7.50, \$8.50, and \$10.50, including electrification and expressage east of the Rockies. — **SACK, INC., 85 Charles Street, Boston.**

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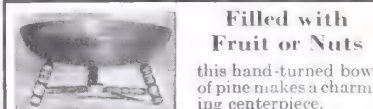
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- January 31, 1933 *S. S. Empress of Australia*. Canadian Pacific. Mediterranean cruise of 69 days. Shore excursions optional.

Out of the breathless night comes floating the plaintive song of a Maori girl; perhaps it is the very melody that Hinemoa played upon her flute, to guide her lover Tutanekai as he swam across Lake Rotorua to claim her, on an evening such as this, hundreds of years ago—for that is one of the charming old legends that the New Zealand Maoris have handed down for generations. How strange that in this sunny island in the South Pacific we should find repeated, in almost every detail, the classical legend of Leander swimming to Hero across the waters of the Hellespont! And as we sit here, beneath the whispering nikau palms, we can see the quiet waters of the lake stirring gently in the moonlight, while, away to the right, what seem to be slender crystal columns, but which are in reality the geysers of Whakarewarewa, leap far into the air, tremble a moment, and then die in lucent veils of silver spray.

Down the hillside, one can see the lights of Rotorua laughing up, and the colored lanterns in the gardens of the Sanitarium, where they are dancing away the night. Our Maori guide, a slender, dark-eyed girl of about nineteen, with the carriage, features, and manners of a queen, beckons to us, and we wander on through the dark secrecy of the semitropical bush. More lights glint through the trees, and in a moment we find ourselves at Fairy Spring. A wide pool of crystal water lies before us, so translucently clear that it is impossible to guess its depth. As we walk to its edge it suddenly becomes alive; the waters flash and surge; gone is the transparency, and in its place a living rainbow of yellow, red, and sleek steel gray. For the pool is filled with great rainbow trout—not thirty or forty, but hundreds. They have dashed from their cool retreats to be fed, on our coming, with the crumbled bread and biscuit that we have brought. But these are drones. Down in the lake their

brothers fight for their food, although they are well-nigh as plentiful, and that is why the hotel lounge is filled with gentlemen in big boots, telling unlikely stories that are probably true.

Everything in Rotorua is unlikely—but true. The geysers at Whaka, punctual to the second with their great columns of superheated water hurled into the air eighty and a hundred feet; the weird thermal formations—dragons' mouths gaping to swallow you into their boiling maws, huge rocks that rise and fall with the subterranean currents, the boiling mud pools, champagne bowls, and delicately colored terraces and parapets of layered crystal. But these are taken for granted in this holiday town where the ground trembles all day long. There are still the Blue and Green Lakes, the Rainbow Mountain whose steaming sides are purple and blue and red and orange, and tragic Wairoa, a little village overwhelmed one night by the near-by volcano, Mount Tarawera. To-day you can trace the roof tops and the walls, just level with the earth. And our guide, Rangī, shrugs her shoulders and says smilingly, 'I think that Rainbow Mountain will go up next!'

G. F.

YES, of course you've been to Geneva, but have you ever ventured down into France from that city? If you have n't, you have missed one of the loveliest old cities in all of France, and if you have, you will never forget the charm of quaint, lakeside Annecy. It is only a short drive by automobile or by bus—the P. L. M. busses make a regular schedule, leaving from the station in Geneva. The drive is over hills and along winding valley roads through charming, even though dirty, villages to Annecy and its lake.

An old Roman village, Annecy has great attraction for the wanderer in narrow streets, arcaded



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TRAVEL

[Continued from page 120]

shops, ancient canals with wrinkled, bent washerwomen soaping and beating clothes from their straw-padded boxes. The old prison stands alone on its island in the middle of the river that forms the outlet of the lake, and inside there are remnants of Roman ruins and piles that are said to be from the houses of lake dwellers. Towering over the red-tiled roofs and thousands of chimney pots looms the castle of the ancient Dukes of Savoy, grim and forbidding and impregnable. In one of its thick-walled chambers was imprisoned a princess of Italy. From the high walls of the castle one has a magnificent view of the ancient city lying below — a city surrounded by mountains standing at one end of blue Lake Annecy.

You will have a fascinating time strolling through narrow streets and under the cool, shaded arcades; plunging into dark, mysterious gorges where winding stairways descend into unknown heights; and looking down the lake at the mountains rising like cardboard shadows against a painted drop.

P. D. B.

WE have found that nature in Norway, if we may put it that way, has many surprises for the traveler. Perhaps the chief is the darkless nights — for this, you know, is the land of the midnight sun. The phrase suddenly becomes reality when at eleven o'clock it is only getting dusk and at two in the morning it is growing light again. No less astonishing is a snowstorm in midsummer. In the Oslo-Bergen railroad trip we had been led to expect snow-capped peaks; the guidebooks talk, indeed, of the 'eternal snows.' But this had all seemed to be at a distance, somewhere in the panorama, like the beautiful pictures of 'motoring along the fjord beneath the huge mountains of Western Norway' or 'out fishing in Lake Loen in the Hardanger district.' The numerous snowsheds along the way or the snowbreaks built in long lines, the tall fences, for miles on either side of the tracks had not prepared us. Nor had the patches of snow on the hillsides, nor the occasional drifts, even five and six feet deep. But at Finse (a name only more peculiar than some of the others — Hol, Al, Got, Upsete) the wind howled and the snow came down with a will. It might have all been put on for the tour. The train halted for about ten minutes, during which the younger spirits alighted to have a snow fight while their elders marveled and shivered. Consulting the map, we discovered we were at the best situated station in Norway, 4,007 feet above sea level. There is here an almost contin-

ual contrast. On every hand there are valleys and mountains, lakes and waterfalls, rugged crags and smiling slopes. From the train we had a glimpse of the famous zigzag road up the Flaamsdal Gorge (there are twenty-one loops and no motor car can make the climb), and at Fossli we viewed from the hotel the Vöringsfos Falls descending down the precipitous rocks. Next day in the Hardanger Vidda, with its clear air and blue and gray horizons, we gathered Norse flowers, a yellow mountain violet and white alpine saxifrage, which grow right up to the edges of the melting snow.

We have decided that, to be rid of our everyday worries and cares, we did well to travel to Norway; there is here something of the austerity of real values and the enduring grandeur of eternity.

H. K. L.

THERE are places one finds it hard to associate with the passing of an intercontinental air line.

So Corfu, full of sleepy hillside and antique husbandry. Yet Corfu is a link between England and India and between England and the Cape. It is late afternoon when the plane comes in, flying east from Naples. It drops, white and marvelous, into a little island bay, and rides there through the gathering evening, brooding at its moorings, watched by a score of wide-eyed urchins on the beach. At dawn we are rowed out to it.

Four engines speak, shut off, start again. We move forward, throwing spray. The roar deepens, the whole framework vibrates. We are running between two bursting walls of water. The spray beats faster, harder against the pane, streaming down until it shuts out all vision; then suddenly sheers away and shows us the sea again, falling, falling beneath us.

To port are the mountains of Epirus, down whose wild, burning valleys I have ridden for days without sight or sign of man, now dwarfed by our spread of wing and as open and innocent as a model in plasticine. Next Missolonghi, where Byron died — a solitary lake. The Corinthian Gulf, as we turn into it, is flecked with shipping; a few toy townships straggle along its southern rim, and the Canal is a mere needle thrust, clean and tiny.

We circle noiselessly over Athens. For an instant of time the temples of the Acropolis are traveling across the pane. The giant wing tilts more steeply toward the sea. We straighten, skim the wave tips, and are brought up, rocking to the swell.

The launch which takes us off shoots out of the wing shadow.

K. A. M.

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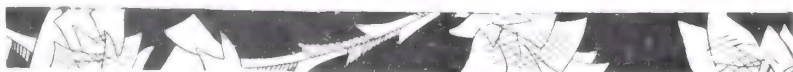
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more. There are numerous places where extension telephones save time, increase comfort, insure privacy. The number is determined, of course, by the size of your home and your family.

The local telephone company will gladly help you plan the proper telephone arrangements to meet your special needs. There is no charge for this advisory service. Just call the Business Office.



THE *House Beautiful*

SEPTEMBER 1932

NEXT MONTH

UNDOUBTEDLY sides will be taken for and against the house that will be featured in the leading article in the next issue. If flat roofs and a lack of detail mean modernism to you, then you will call this house modern and your first reaction to it will be in accordance with your feeling toward this kind of architecture. But whatever this feeling is, you will be impressed by the obvious livability of the house and you will accept the enthusiastic appraisal, we believe, of the author, who also happens to live in it.

THESE are days when most of us have to be satisfied with administering small doses of tonic to our houses, a spoonful here and a spoonful there. In a series of articles which will begin in October, Ethel Lewis tells of the many little things we can do to pull our houses out of the doldrums.

ANOTHER important short series will also begin next month which will emphasize the economy of quality. These are days, too, when we need to return to first principles in buying as in other activities, and certainly one of these is the desirability of quality above price. What to hold as a criterion in buying various kinds of furnishings is explained in detail.

THE series of 'Letters to a Beginning Gardener' will end with advice about getting the garden to bed for the winter. There will be an article on raising alpenes from seed and there will be a description of one of England's most beautiful modern gardens.

THE small house, we might say the very small house, will be represented by the home of a decorator. This is a place in Connecticut remodeled by an architect whose work has often appeared in *House Beautiful*.

NEW and smaller cabinets for the liquor radio will be shown, and the Furniture Guide there will be full of new mirrors, new lamps, and new furniture for the bedroom.



IN our pocketbook are two keys.

At any time during the business of the day when we open our purse to extract needed silver, we are aware of them anew. One of these gives entrance to an apartment in town; the other admits to a little blue cabin at the edge of the sea. One gives the comfortable assurance of shelter, a roof over the head, the privacy of four walls, and pleasant surroundings. But the other fits an ivory door that leads to clean white rooms, summer landscapes, the ocean at its very threshold, and a secluded garden. It leads, in other words, to an enchanted summer playground and is for this reason to us a Key among keys.

Now one of the reasons why we tuck the memory of what is, after all, only a simple, unassuming shack down in a corner of our mind, with a pat of affection, is its artlessness. It demands nothing for itself; no attention to complicated mechanisms, no anxious thought for its safety, no expense of upkeep. It imposes no routine and only a minimum of care. And yet, in return for warm appreciation, it gives long, care-free summer days, and still nights. And it gives a perpetual back drop of pictures to turn an inward eye upon.

WE are sitting, for instance, in a shoe-shining 'parlor,' the sight of a hot ugly square in our eyes, the racket of passing trucks in our ears, and the acrid smell of shoe polish in our nostrils. We open our purse for a dime for the shoe-black and behold the Key. Instantly the city, with its sights and sounds and smells, vanishes, and instead there are wide blue doors enframing a blue, white, yellow, and magenta garden; the music of shuffling stones on an incoming tide, and the fragrance of seaweed and cinnamon pinks.

A little house indeed to give so much. Is the proportion of our pleasure in a vacation house, after all, in inverse ratio to its size? To be really a play house must it not be diminutive, shorn down to the essentials, and so close a fit that it can be stretched to hold only one more? Such a house owes its existence to ingenuity rather than to a generous budget, and is a joy so long as it is casual.

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The House of Mr. Henry Dubin, Highland Park, Illinois.....	
The House of Mr. and Mrs. Robert E. Pond, Pasadena, California.....	
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HOUSE BEAUTIFUL

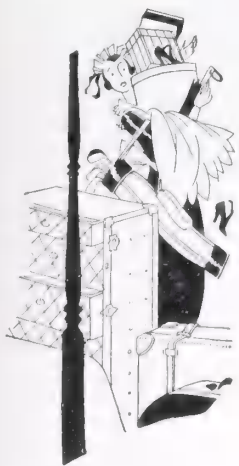
Style Notes

BIEDERMEIER FURNITURE continues to be popular and seems to be here to stay for a while at least. To make this furniture more generally adaptable to our rooms, which are much smaller than those in German houses for which it was originally designed, smaller-scale pieces are being made.

COPPER AND WHITE made a striking color combination seen recently on a Sunday-night buffet supper table. On a white bisso linen were copper service plates, holding dinner plates of lace-edged milk glass. These were placed at one side of the table. On the other side were white candles in copper holders. In the centre was a shallow copper bowl filled with white blossoms. Lace-glass goblets and a copper beverage service completed the picture.

CLOCKS are appearing in almost every known geometric shape and of diverse materials. There are octagonal and hexagonal narrow silver frames with thread lines of enamel and dials in ornate patterns. There are square or drum shapes of vivid enamels in solid, striped, or meandering patterns, and in combinations of colors to suit every taste. There are such elaborate ones as those with rare lapis lazuli from Russia mounted in narrow gold frames with intricately carved hands to match; there are modern designs in smart combinations of chromium and copper and pewter and brass, and there are gayly lacquered frames of oblong shape with base finials and hands of brass in elaborately carved Chinese designs.

LEAVES of grapevine or maple tree have been copied down to the least vein in both pottery and glass. There are hors d'œuvre dishes, nut and cigarette containers, and salad plates. The pottery plates, which have the details on top, are of naturalistic greens; the glass ones, which have the details on the bottom, are in ethereal blue, milk, or crystal. To match these dishes there are napkins in green or white linen with veins embroidered in satin stitch.



SHELLS, so dear to the hearts of our grandmothers, have reappeared in the guise of ash trays, nut dishes, open cigarette boxes, and flower holders. These revivals of Victorian bric-a-brac are at least adopting more useful rôles than when they merely reposed on the whatnot. An entire shell mounted on a painted tin pedestal or oval base of wood is used to hold small plants or cactus; and one large shell with four smaller ones on silvered pedestals makes a unique container for flowers or fruits for the dinner table.

SILK SHADES are increasing in popularity for all types of lamps. These are either severely simple or amusingly elaborate, dressed up with such trappings as fish net, tassels, beads, or brushed silk fringe. All kinds of silk are used—taffeta, moire, and crêpe for stretched shades, and georgette or shiki for the pleated or fluted kinds.

GLASS GLOBES like those that preserved for our admiring and wondering eyes the wax and lace flowers made by the sentimental ladies of Victoria's day are now used to house miniature tropical and Chinese gardens in which real plants blossom and flourish in a most surprising way. These little hothouses are a source of endless pleasure for both the experimenting gardener and for the casual botanist.

NOSEGAYS of one kind or another figure on the decorative fabrics that are popular at the moment. There are the large, flamboyant blossoms of gorgeous color that are appropriate for either Georgian or Biedermeier rooms; there are mingled fruits and flowers, old-fashioned in appearance, that are just the right note to accompany Regency furniture, and there are precise little bouquets of wild flowers that recall Victorian belles and their prim parlors.

PICTURE FRAMES, which have too long been taken for granted, are now receiving due attention and given their place in the decoration of the room. A frame of 1" antiqued silver with rounded corners has the edges reeded and rubbed in any color that you may prefer. Copied from the frame of a Spanish grandee's miniature is a ½" Chinese vermilion lacquer frame with a 4" mat of gold and silver tooled leather. Frames of 3" mirrored glass are finished with ¼" brass, copper, or chromium bands. Sapphire or ruby glass in 1" width is edged with moulded beading in gold or silver finish. A most practical type makes use of brads and slot heads of brass, copper, or chromium in modern design, into which the picture and glass are run, to give the effect of frameless pictures held on the wall with ornamental bosses. Many a most interesting mural design for a room can be evolved by the use of these.



THE CHARM OF STUDIED SIMPLICITY

A glimpse of three hallways in Goodstay, the remodeled home of Mr. and Mrs. Hollyday S. Meeds, Jr., at Wilmington, Delaware, which in its harmonious detail suggests the happy cooperation of architect and owner as well as their faultless good taste. Edmund B. Gilchrist, Architect

THE HOUSE BEAUTIFUL

BUILDING : PLANTING : FURNISHING



PROGRESSIVE REMODELING

Goodstay, the Home of Mr. and Mrs. Hollyday S. Meeds, Jr., at Wilmington, Delaware

BY MARGARET LATHROP LAW

EDMUND B. GILCHRIST, ARCHITECT

WHEELWRIGHT & STEVENSON, LANDSCAPE ARCHITECTS

IN spite of the kaleidoscopic activities of life to-day beyond the four walls of the house, which dazzle us with their multicolored lure and snare us by the fascination of their variety, there are yet, fortunately, an increasing number of women who refuse to be sucked into the vortex about them. They cannot be persuaded to delegate their household gods to an archæological museum, preferring to have their Lares and Penates about them. In the old sense of the word, they deliberately create homes. By circumstance free to choose, such women voluntarily build a world of stability within their own house-and-garden walls, a scallop shell of quiet in the midst of turbulence. Through their effort, the graciousness of manorial living is, in a measure, revived. Label it, if you will, 'escapism.' Or call it intelligent fortification of mind and nerves against the stimuli which make life to-day so abundantly, exhaustingly thrilling. The centring of life within a home, the filtering of outside interests through its tranquillity, are a prescribed cure for the seething unrest of 1932.

Goodstay, the home of Mr. and Mrs. Hollyday S. Meeds,

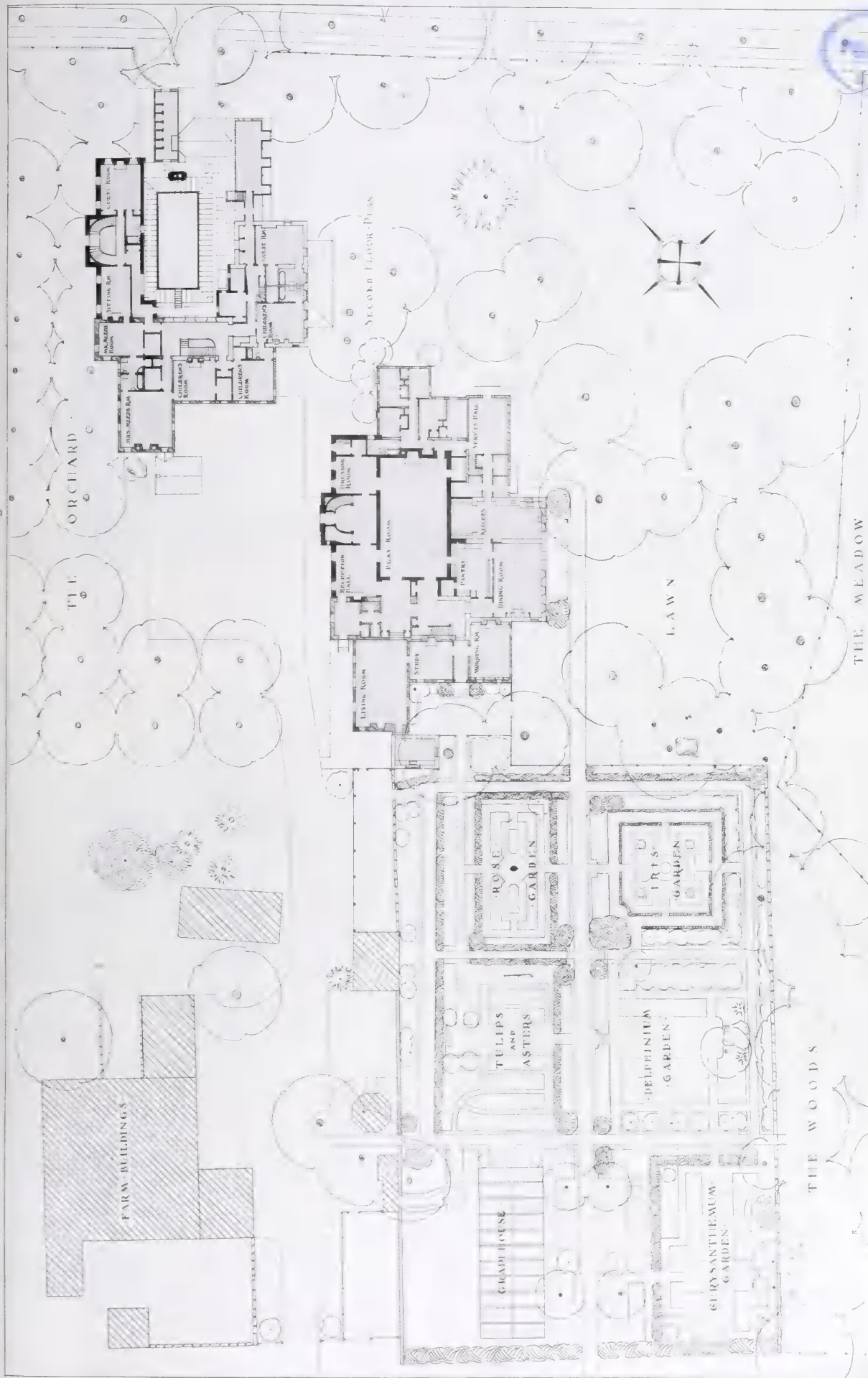
Jr., was fittingly named by Mrs. Meeds's grandmother, Mrs. Alfred du Pont, for one of the old-world homes of the Du Pont family, Bon Repos. And from perfected France to pioneer America there has come with the name a sense of the fitness of things established, the worthiness of roots as well as branches. About the mossy stone walls and the box-bordered garden paths there lingers a stabilized something which accrues only with time and the fullness of living. To preserve this leisured note of other days as paved streets and motor highways came to circle the old place was the general problem of architect and owner. The immediate necessity was to centre the life of a growing family in their home and expand the old house to new needs. This demanded such radical change as entirely re-orientating the house while maintaining the original scale of the small unit. The alterations and additions, simple as they may seem on the architect's plans, required consummate skill.

The original stone house can scarcely have been built prior to 1800, at which date the first title that can be



The original front of the old house is shown above, but seven years ago, when the southwest wing, partly shown at the left, was added, the kitchen was moved to this side of the house so that the new rooms might be placed on the more secluded garden side. The latest addition, the northwest wing and entrance, is shown below, and is built, like the old house, of native Pennsylvania stone





A careful study of the plot plan of Goodstay impresses one not only with the unusual plan of the house and interesting design of the grounds, but with the perfect relationship between the two. The shaded portions of the house plan show the additions made in 1925, and the blacked portion the recently added northwest wing. The original gardens with their box-bordered paths and old shrubs have been expanded and connected by a terrace to the main house axis. Edmund B. Gilchrist, Architect. Wheelwright & Stevenson, Landscape Architects



The service wings of the first addition are shown above, with a glimpse of the old building at the left. The view from the garden looks toward the southwest wing with its charming entrance leading to the newer living quarters



From the paved terrace connecting house and garden one looks down this garden path, flanked by mauve and rose-colored tulips, toward the golf links beyond



LIBRARY
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FRANKS Club

proved shows the place in possession of John Hiron. But the land is thought to be part of a grant from William Penn to the Gregg family. When, in 1868, Mrs. Alfred du Pont purchased the place, it was called Greenhill and consisted of thirty acres. Prior to this, from 1854 to 1861, the owners were Mr. and Mrs. William Pyle, and here their son Howard Pyle, the artist, spent his early childhood.

The patterned design of the original garden showed strong Tudor influence. The four squares or 'knots,' symmetrical on their two axes, bespoke those formal gardens of Le Nôtre which had, during his weary exile in France, caught the imagination of Charles II and influenced him, on his return to England, to embellish Hampton Court in the French manner. This vogue had spread like wildfire over England, and at the date when Goodstay was built was being reinterpreted in simplified form on American estates.

When the architect and the landscape architect began their additions and alterations, the four squares with their

box-bordered paths indicated something more than a vegetable garden, yet this was their principal use. There were several magnificent bushes of dwarf box and many of the old shrubs which delighted our forefathers — sweet shrub, lilac, and tamarix. There was a grape house redolent of late-Victorian luxury. But between these garden remnants and the old house facing a shady lawn there was no developed architectural line. With the extension of the old house a new façade was created. This faced the garden, yet bore no axial relationship to it.

The first architectural alteration, made in 1924-25 by Mr. Gilchrist, necessitated turning the house around — that is, making a kitchen of the old parlor in order to have the tradesman's entrance and kitchen quarters near the roadway and to place the new rooms to the southwest as far as possible from the noise of the highway. Thus the new rooms were expanded toward the quiet of the garden with its fringe of greenhouse, stable, barnyard, lesser outbuildings, and adjacent golf links. The children



The iris garden is one of the loveliest single units of the entire garden, with its masses of purple and mauve blossoms and accents of shaggy old box plants

needed more rooms, and the adults needed privacy. All wanted maximum seclusion. In order to create an oasis in the midst of the surrounding city it was necessary to right-about-face. Ten acres, the original thirty, or even more space, could not without skill have been transformed to achieve the desired result.

Two rooms of the original house went to make one unit for the new. A living-room, a morning-room, and a study were built toward the garden, with a new entrance, stair halls, and so on, adjoining. So far expansion seemed simple, for, by hinging one average-sized room to another, the house could indefinitely ramble on without disturbing its original scale.

But in 1931-32, the owners felt the need of a large downstairs room about which family life could centre. Its immediate purpose is that of playroom for a number of small children, and for that reason it is at present simple and unadorned. Interesting plans for future articulation have, however, been made. For it is intended that this room,

when finished and furnished, shall serve as a setting for débutante teas and dances, for lectures and art exhibits. Both present and future purposes require top-lighting, a large amount of floor space, and a central location. All threads of family life, as the manifold interests increase, must be woven in and out of this room as a focal centre.

The building of such a large central room necessitated abandoning the old entrance, and the entrance court also, to the great regret of architect and owner, as well as destroying an old sycamore tree. The new large room was placed within the limits of the entrance court and flanked on the northwest with a new wing, thereby completing the encircling movement of the old and the present wings around this room. Thus what is, in effect, an indoor court was created from what was an outdoor court.

So this room which, for its practical purposes, must have numerous entrances and exits became the pivotal centre of the house. Normally such a dramatic and unforeseen use of the old court space would have disarranged the

The reception hall with its Adam mantel has walls of soft gray-blue and an Aubusson rug in wine color and pale taupe, with touches of soft rose, green, and blue



The living-room happily combines rare English and American pieces against the background of a softly colored Chinese rug. The hangings are of lavender moire with transparent glass curtains of paler mauve. The door at the left opens into a flower room, where flowers brought from greenhouse and garden may conveniently be arranged





The sunny morning-room faces the garden on two sides and is a triumph of color blending. The walls are covered with a Japanese veneered wood paper in tones of warm beige, and the woodwork is painted a pale dull green. Rust and beige color are used in the curtains and chair coverings, and the rug combines tones of gray, green, and rust



entire scale of the building and destroyed its balanced proportion. Even a slight elevation of the roof of glass, twenty-seven by forty-seven feet, would have shown this room a giant mushroom growth ruinous to pattern. So the architect conceived the plan of keeping it sufficiently low as to be practically invisible from the outside. By this clever *tour de force* the original comeliness of scale was preserved. A minor but interesting problem was the subsequent necessity of skylighting certain first floor rooms and halls whose windows were lost by building the central room. A pleasing and practical by-product of the top-lighting of the indoor-court room is the encircling sun deck on which second floor windows and doors open, a unique development which now offers future possibilities of decoration. *Mirabile dictu*, this playroom in the centre of a house is not a disturbing cayern of echoes. For thickened walls enclose it, and surrounding passages, the varied reception halls, service halls, and pantries, form a no man's land dividing this room from those where seclusion is desired.

While these interesting changes (Continued on page 172)

On the floor of the new entrance hall, with its gracefully curved stairway, is a rarely beautiful Aubusson rug in blue-green and beige with touches of rose and orange. The plastered walls are a pale soft green

AIR-CONDITIONING EQUIPMENT FOR HOUSES OF VARYING COSTS

BY TYLER STEWART ROGERS

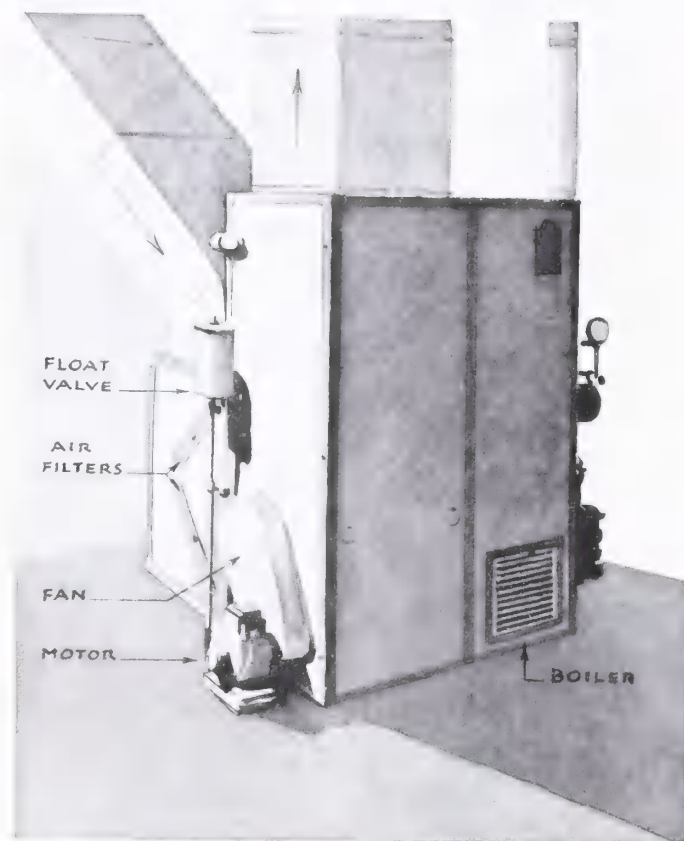
NOTE: We shall be glad to supply the names of manufacturers of any of the types of equipment mentioned in this article

DEVELOPMENTS have taken place so rapidly in both the use and the production of air-conditioning equipment for houses that a new and rather confusing problem faces those who want to keep them up to date. There is a flood of such equipment coming into the market; of at least fifty different makes now available, there are about a half-dozen quite definite types, each producing results that differ from the performance of those in other groups. Hence there is need for a brief discussion that may help to clarify this whole situation for the reader who wants to know what apparatus will solve his own special problem.

There can no longer be any question about the fact that a house, to be modern, must provide for 'air conditioning' of some sort. We put the words 'air conditioning' in quotations because the term is somewhat inappropriate when applied to most of the devices now offered for home use. True air conditioning prepares the air within a building to meet precise specifications — a certain temperature, no more and no less, a certain moisture content, a certain degree of cleanliness, and often a definite degree of freshness or purity. Complete air conditioning thus involves warming or cooling the air, moistening or drying it, purifying it with ozone or fresh air, and removing dust, fumes, and odors to whatever degree may be necessary to meet ideal comfort and health conditions.

Thus in practical terms there are degrees of air conditioning. Fortunately, one does not need complete treatment of the air to improve vastly the healthfulness and comfort of the home throughout the greater part of the year. The most unpleasant and dangerous condition found in the average house is excessive dryness under artificial heat. This can be corrected by moistening the air through the use of humidifiers. Stagnant air is almost equally undesirable; to correct this merely means circulating the air with fans or blowers, or introducing the proper ventilation. Dust removal can be accomplished either by filtering or by washing the air as it recirculates through the house. All these things are relatively easy to attain and require comparatively inexpensive equipment.

Only when one demands equipment to cool and to dry the air — both much to be desired in sultry summer weather — does the problem become one of considerable



Drawings by Elmer Bennett

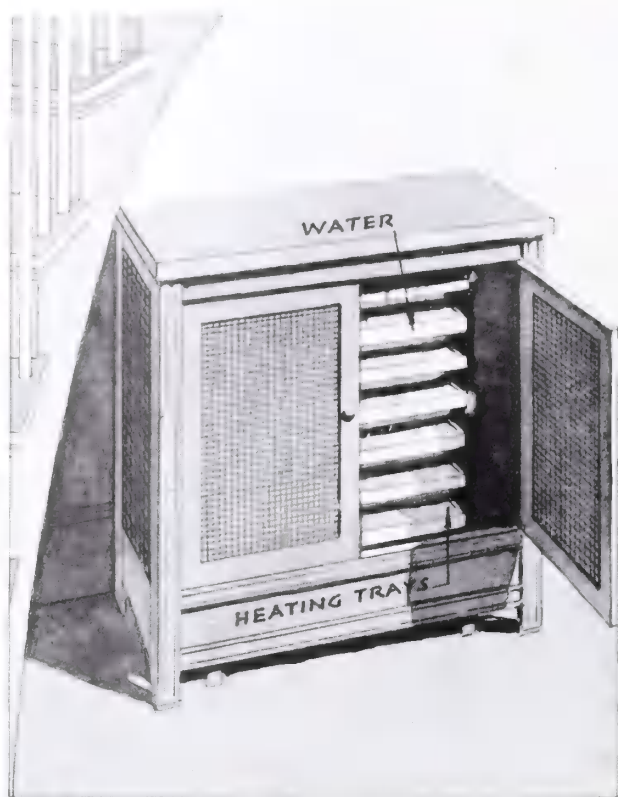
A combined gas-fired boiler and humidifying unit. The sloping intake duct brings air from a room above to a set of filters, then through an electric blower, whence it is passed up through an air washer and humidifier to steam heating coils at the top of the cabinet. It then passes through the straight duct to a register above

complexity and expense, for these two functions require refrigeration equipment, and the latter is relatively costly.

Air moistening and air heating naturally fall together, for the former is seldom required unless artificial heat is being used. Circulation and air cleaning likewise combine naturally, for if one is moving the air through any sort of container, it is easy to interpose a filter or a washing spray. Similarly, air washing (not filtering) and humidifying are natural partners because, if the washing water is warm, the air is moistened while being cleaned. Incidentally, if the washing spray is very cold (around 50° Fahrenheit or less), it cools and dehumidifies the air.

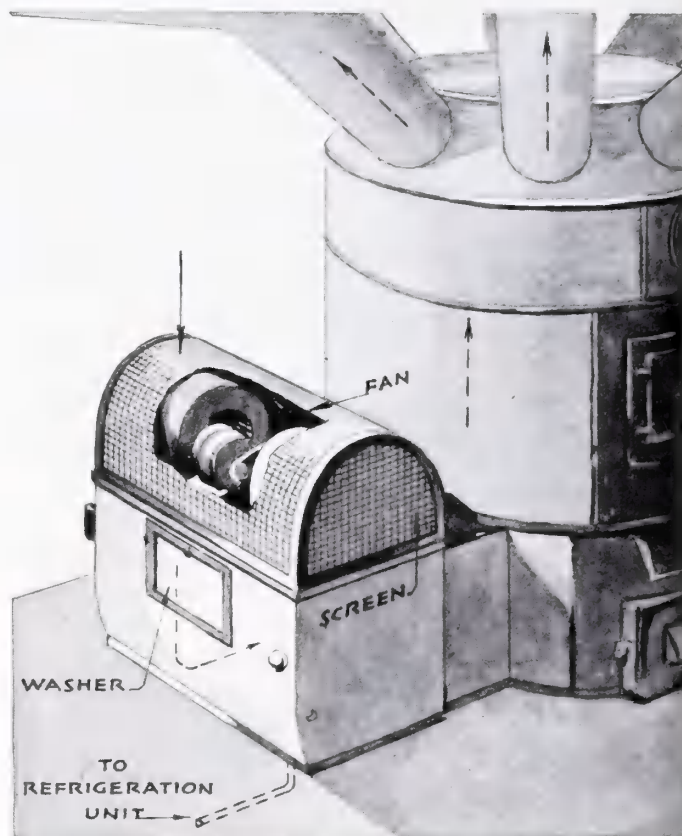
So we have certain logical combinations in the equipment from which to choose. These combinations express the *type* of equipment, but before describing them individually it is important to speak of their relationship to the heating system of the home.

Now, if a house employs warm air heating, it usually has ducts carrying the air to the furnace and thence to the various rooms. For the moment, therefore, it is enclosed and within easy control. It is a very simple matter to add an air-moistening unit, an electric blower, and a filter or



A cascade humidifier (left) that also serves as a radiator. A trickle of water is admitted through a control valve to the top surface of the upper horizontal tray, overflows the edges, and runs to the next tray and so on to the lowest, and then to the drain. As these trays also carry the circulating steam, most of the water passing over them is evaporated, humidifying the air

A warm-air furnace which can be equipped to burn gas, oil, or coal. The cylindrical cabinet is attached to the fresh-air intake, and washes and humidifies the air before it passes to the furnace and thence to the rooms above. Such a humidifier can be attached to a warm-air furnace already installed



air washer to the furnace or its duct system. These units then humidify, circulate, and clean the air. The only things lacking for complete air conditioning are cooling and drying, if we except temperature and moisture regulation to specified levels (both of which merely require automatic devices readily obtainable — a thermostat for temperature and a humidistat or hygrostat for moisture control).

But with hot water, steam, or vapor systems, the air is not brought to a single place for warming — rather the heat is carried to the air in each room. Hence totally different types of devices are made. In the following descriptions we shall distinguish between units adapted to radiator heating systems (water, steam, or vapor) and those applicable to warm-air heating.

The first type does nothing but humidify the air. Several units are made that may be employed with any type of heating system. Their typical form is a cabinet (usually installed in the wall of a central hall or room) containing spray heads operating downward in vertical tubes or channels. Warm (not hot) water under city pressure is brought to these heads by a small copper pipe from the domestic supply. A drain connection to a sewer line is also required. Air enters the cabinet through a grille at the top; it is caught by the force of the spray and carried down through the cabinet to emerge through a lower grille. In the passage it acquires moisture and, of course, loses its dust and fumes. If all the air in the house passed through these sprays frequently enough, the unit would be a true air washer as well as humidifier.

Data: For old and new houses. Connections required — warm water supply, drain to sewer. Uses water only. Cost range, \$100 to \$200 installed.

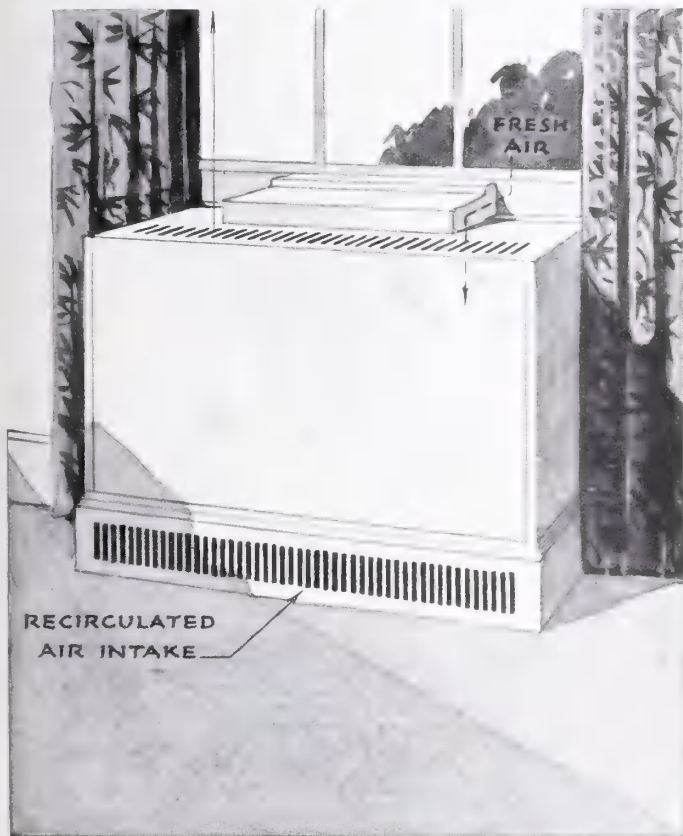
The second type heats and humidifies. All warm-air

furnaces equipped with an air-moistening attachment of sufficient capacity fall under this heading. Similarly, all radiators equipped with water-evaporating pans theoretically fall under this heading, but it is well known that these pans usually have insufficient evaporating capacity unless applied to several radiators; and they are seldom effective unless equipped with automatic water supply. True humidifying radiators for steam, vapor, and water systems are made in a wide variety of models. One form employs horizontal cast-iron radiator sections over the outside of which a trickle of water is maintained when air moistening is required. Surplus water is carried off to a drain. Another form employs copper or aluminum radiators of the compact concealed type, with a water pan through which the steam, vapor, or hot-water heating medium is also carried. Both pan and radiator are contained in a cabinet. A third type is similar to the latter except that the units are built into the floor and appear only as a warm-air register, all of the working elements being

on the ceiling of the basement below. One unit of any of these types is usually sufficient to humidify an average-size home.

Data: For old or new radiator-heated homes. Connections required — water supply, water drain, heating supply, and return. Substituted for an ordinary radiator or used as an extra radiator. Cost range, \$100 to \$250 installed.

The third type heats, humidifies, and circulates. Again warm-air heating systems equipped with humidifying devices and having an electric blower or fan to enforce the circulation of air fall under this classification. Also devices resembling the types just described, which also include an electric fan or blower within the cabinet, come under this head. Such apparatus for radiator systems usually employs a compact extended-surface radiator unit, an evaporating pan containing heated water, and an electric blower. These units do not attempt to circulate the air beyond the room in which is the equipment, but the effect is more rapid diffusion of the warm, moist air.



A complete air conditioner of the cabinet type. For full operation this requires electric current for a blower, heating connections for the concealed radiator, water connections and drain for the humidifying element, and refrigerator lines from a refrigerator machine situated elsewhere for cooling and dehumidifying in summer. It also serves as a ventilator, taking in fresh air through the cabinet on top

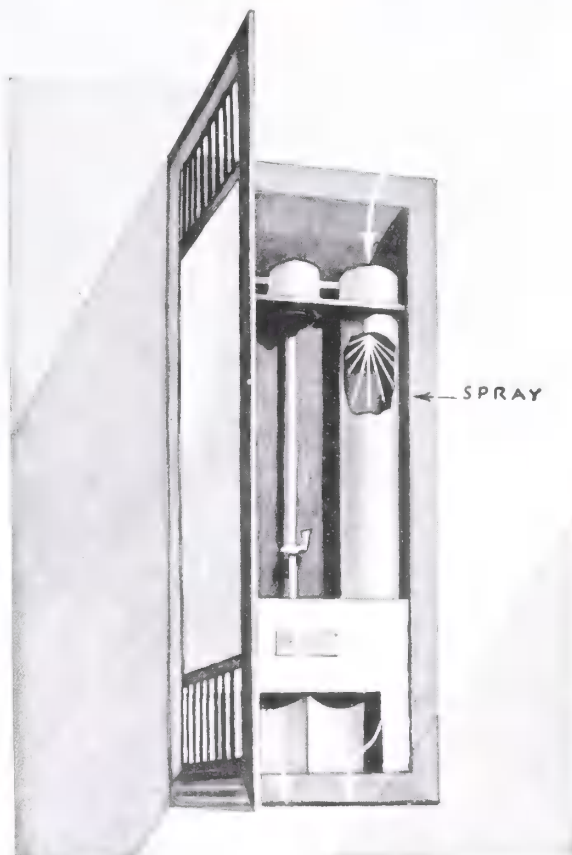
A humidifier that may be concealed in the wall. Warm water is brought to the spray heads at the top, whence it is sprayed downward and is carried off by a drain

Data: For old or new houses. Connections required — water supply, drain to sewer (in most cases), heating connections, electric connection. Cost range, \$150 to \$350 installed.

The fourth type humidifies, heats, circulates, and washes the air. Into this classification falls any warm-air heating system which has an air-moistening attachment of adequate capacity, an electric blower, and either filters or an air-washing unit. Complete apparatus of this type is now made for gas, oil, or coal fuels, in which all of the necessary elements are enclosed in one or more cabinets installed in the basement. The cost of such complete heating and air-conditioning systems extends through a wide range, from \$100 or so more than an ordinary good-quality warm-air heating furnace up to a price equal to that of a complete steam or hot-water installation, without adding air-conditioning equipment to the latter system.

Into this group also falls any of the equipment described under the third type, in which filters are made a part of the unit. It will help perhaps to digress for a moment for a brief discussion of air filters or air washers. The usual filters are of the so-called dry type and take the form of a frame which is interposed across the stream of circulating air. This frame carries fibrous materials, steel wool, or special fabrics, which mechanically eliminate the dust in the air as the latter passes through the tortuous passages in the filtering material. At periodic intervals these frames are removed and cleaned by shaking out the loose dirt and either washing them or withdrawing the dust by the use of a vacuum cleaner.

Air washers use water sprays to accomplish similar results. Necessarily, these mechanisms are bulkier because they must provide a cabinet within which the spray is operated, and they either use city (Continued on page 172)



NINE HONORABLE-MENTION HOUSES

From the House Beautiful Fifth Annual

Small-House Competition

Photographs by George D. Haight



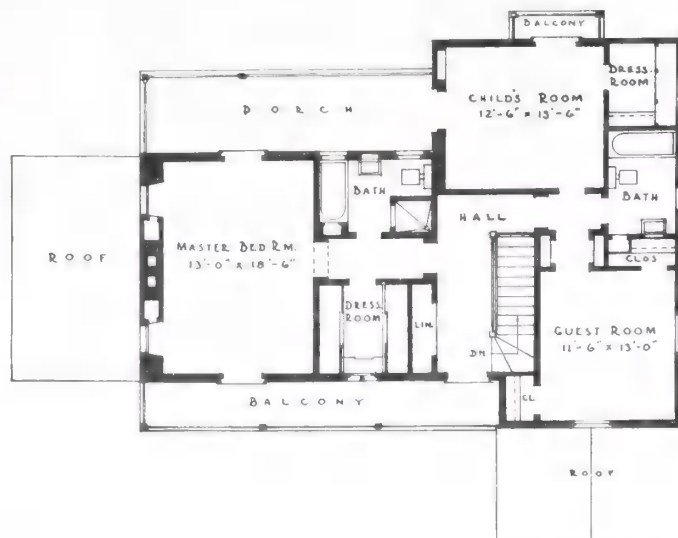
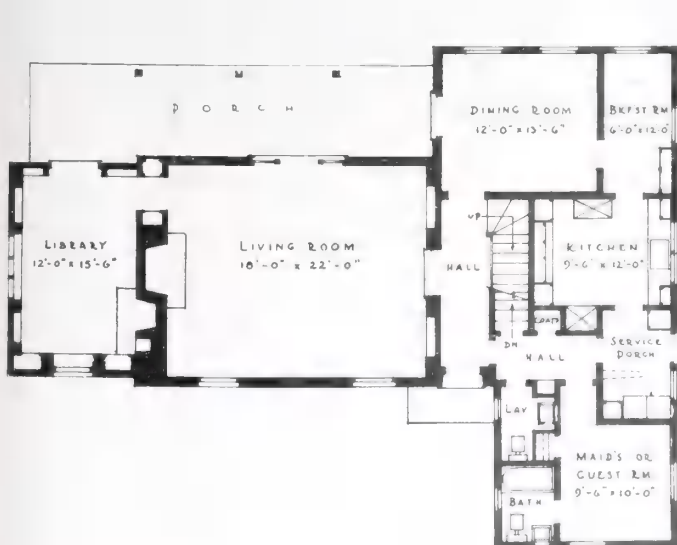
THE HOUSE OF MR. AND MRS. JAMES C. SHEPPARD

San Marino, California

H. ROY KELLEY, ARCHITECT



This house of Monterey, or early California, character has been most successfully designed to meet certain definite requirements. The living-room and library have been given both northern and southern exposures to take advantage of the views, while the breakfast-room and dining-room open on the garden. The library has been planned to give the greatest amount of privacy, and the main bedroom, with three exposures, is shaded on the sunniest side by the roofed balcony. The outside walls are a combination of wood and stucco, old Spanish white in color; the roof is of deep brown hand-split shakes; the sash is light yellow, and the doors ivory





THE HOUSE OF MR. ROBERT S. YOUNG

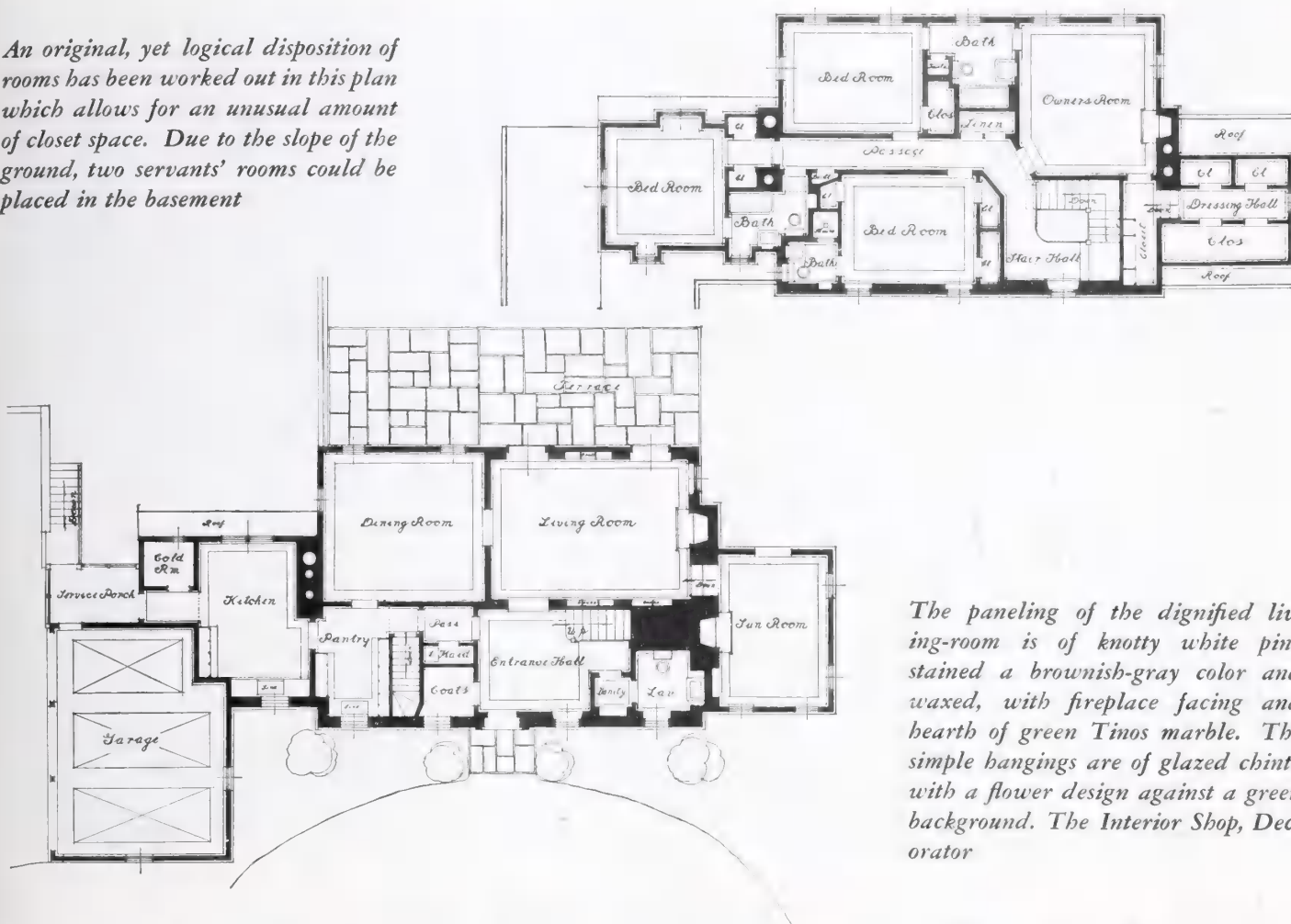
Knoxville, Tennessee

BAUMANN & BAUMANN, ARCHITECTS

The owner of this house desired a home of unpretentious character with the main rooms facing east. Local stone of gray and buff tones was used for the first story, west wall, and chimneys, and hand-split cypress

shingles, stained white, for the rest of the house. The roof is of thin ten-inch slate in weathering tones of greens and grays. The outside trim, doors, and windows are painted white and the blinds are blue-green

An original, yet logical disposition of rooms has been worked out in this plan which allows for an unusual amount of closet space. Due to the slope of the ground, two servants' rooms could be placed in the basement



The paneling of the dignified living-room is of knotty white pine stained a brownish-gray color and waxed, with fireplace facing and hearth of green Tinos marble. The simple hangings are of glazed chintz with a flower design against a green background. The Interior Shop, Decorator



Photograph by Thomas Ellison



THE HOUSE OF MR. W. E. KAPP

Detroit, Michigan

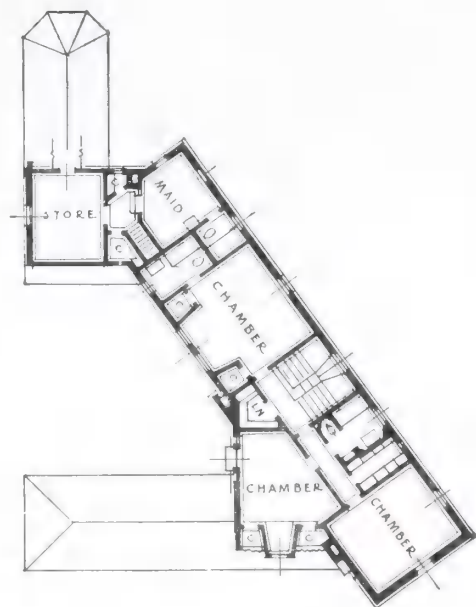
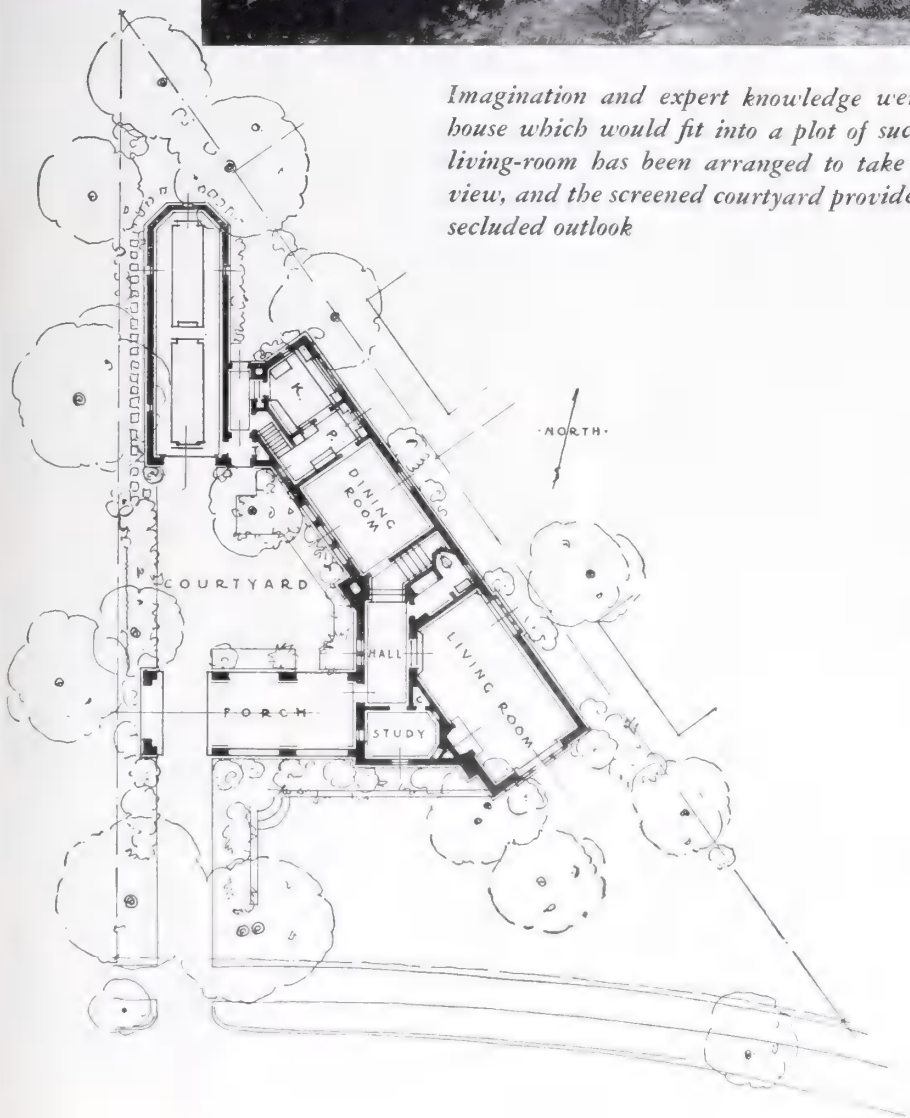
W. E. KAPP, ARCHITECT

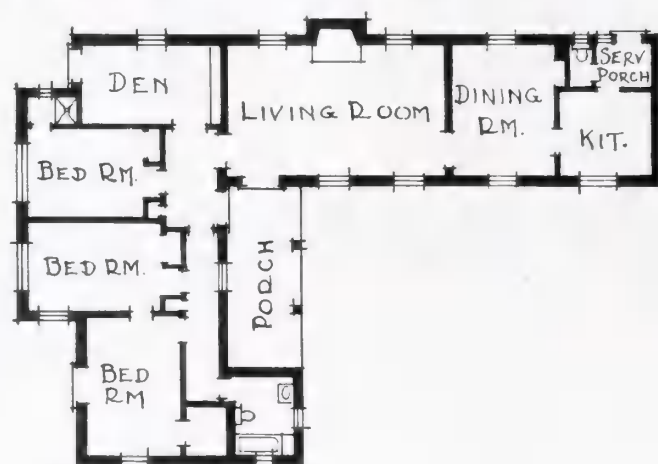


Made of materials quite usual, but developed with ideas very far from usual, this house well illustrates the theory that every problem contains its own solution. Of open plan and informal appearance, the house is built of brick painted white, with brown shingled roof and gray sash. At the left is a view of the courtyard taken from the covered porch



Imagination and expert knowledge were needed to design a house which would fit into a plot of such unusual shape. The living-room has been arranged to take advantage of the best view, and the screened courtyard provides another pleasant and secluded outlook





THE HOUSE OF DR. R. M. MOOSE

San Bernardino, California

D. J. WITMER & LOYALL F. WATSON, ARCHITECTS. MR. AND MRS. ROBERT PETERS, ASSOCIATED

Situated in an old lemon grove close to high mountains, this low rambling house with walled garden is built of rubble concrete composed of granite rocks gathered from the site. The surface is painted with light gray

cement mortar and the stones range in color from grays to shades of iron rust. The roof is of burned clay tile ranging from terra cotta to gun metal, and the trim and doors are of redwood oiled and allowed to weather



The house was designed to have all rooms on one floor, the living-rooms separated from the sleeping-rooms and opening on an enclosed garden. The walls of the living-room are of hollow concrete blocks whitewashed, and the floor is of handmade burned clay tile in varying shades of terra cotta. Gay Mexican tiles are used on the window ledges and the surround of the fireplace, and the ceiling is of an insulating board decorated with opaque water colors

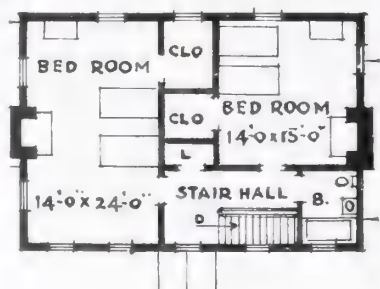




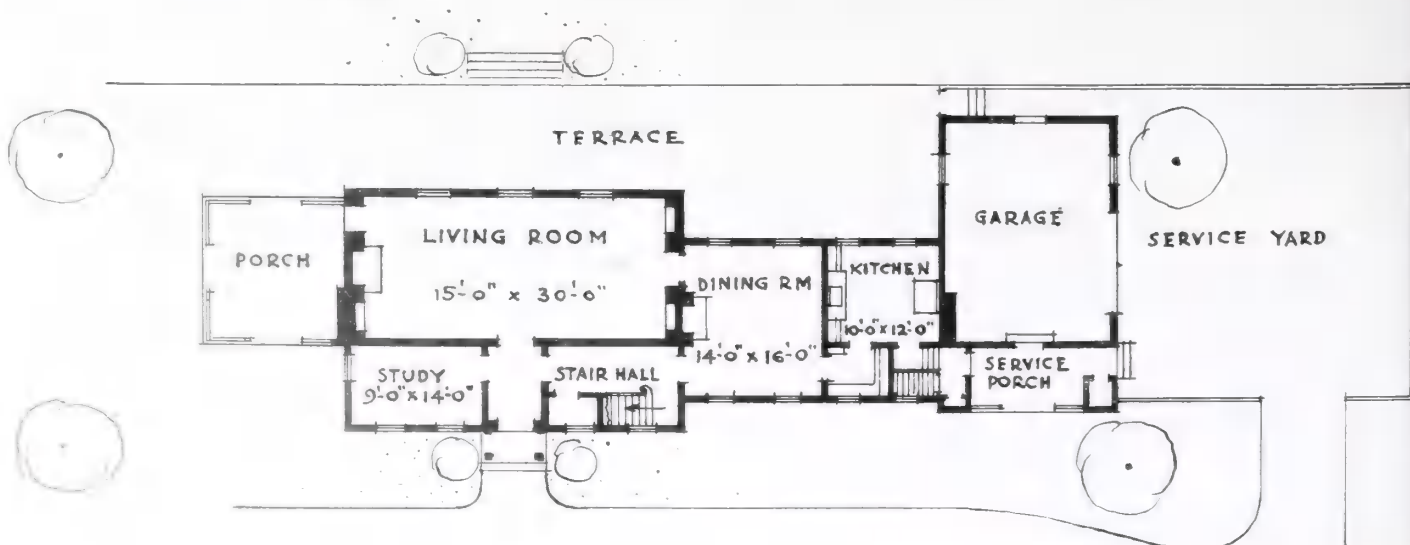
THE HOUSE OF CHAUNCEY F. HUDSON

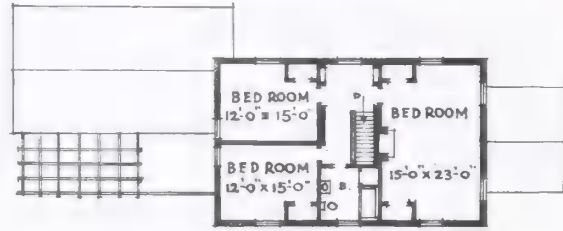
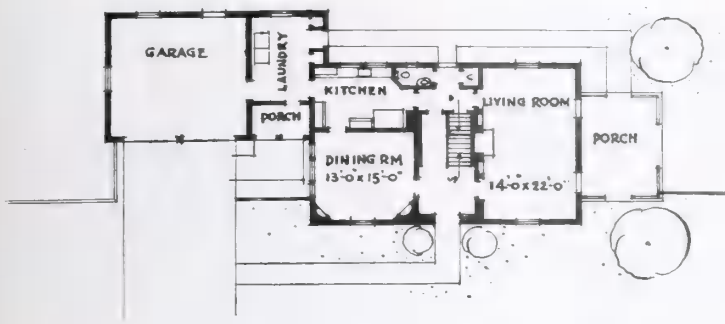
Orchard Park, New York

HUDSON & HUDSON, ARCHITECTS



The chief requirement in planning this house was to have the main rooms face the western view, and in consequence the entrance and stair hall were placed to the east. The outside walls and roof are of weathered shingles, and the trim white with green blinds





THE HOUSE OF MR. JOHN J. HERMAN

Orchard Park, New York

HUDSON & HUDSON, ARCHITECTS

As this house is situated on high ground, the main problem was to keep it low in appearance. This effect has been gained by various means, including the overhung second story, the massive square chimney, and

the flanking one-story wings of porch and garage. The front of the house, from grade to second-story overhang, is of old brick, and the rest of the house of weathered shingles with white trim and green blinds

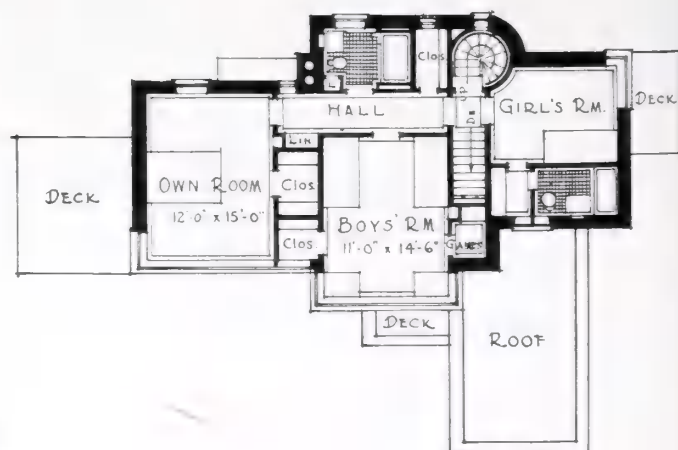
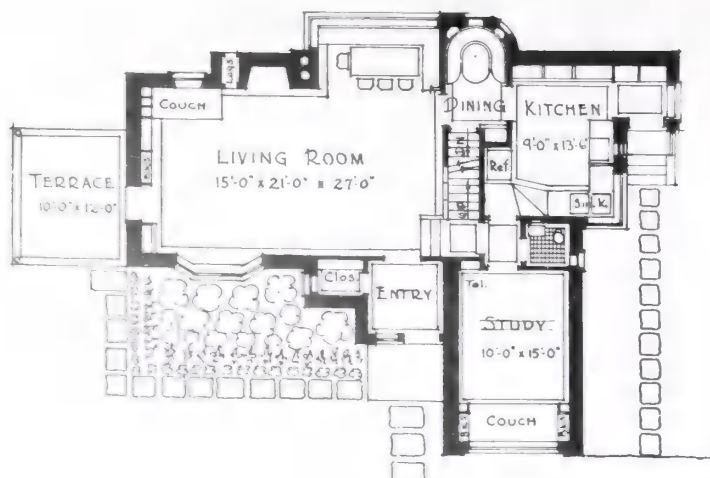


THE HOUSE OF HENRY DUBIN

Highland Park, Illinois

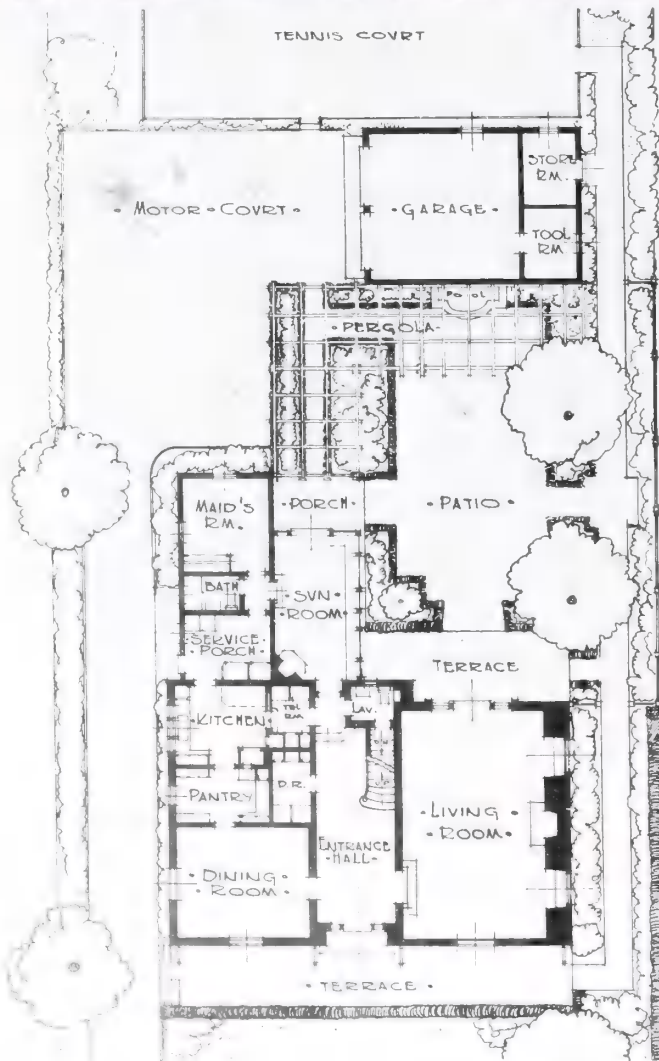
HENRY DUBIN, ARCHITECT

Situated on a knoll facing a ravine, this house marks a radical departure in design and construction from the usual American home. In it, the owner-architect employed for the first time a type of welded-steel floor construction known as 'battle-deck,' chosen for its economy and safety from fire hazard. Elevations developed naturally as the plan was worked out, unhampered by conformation to any traditional style





The walls are of common brick varying in tone from tan to light brown, and the flat roof has a slate flagstone floor, with hoods and wall copings also of gray slate. Casement windows, many of the L-shaped type, give the maximum amount of air and sunlight

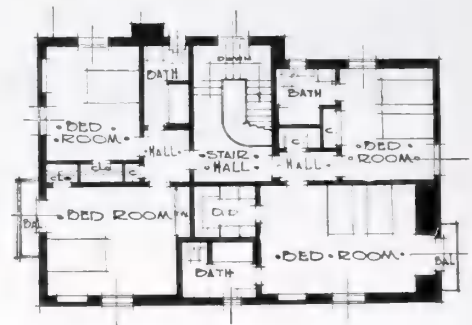


THE HOUSE OF MR. AND MRS.

ROBERT E. POND

Pasadena, California

ROLAND E. COATE, ARCHITECT



The studied and harmonious simplicity of this California house constitutes its chief charm both inside and out. The walls are of white stucco on wood framing and the roof is of heavy weathered shingles. Doors, windows, sash, and trim are white, and the blinds green



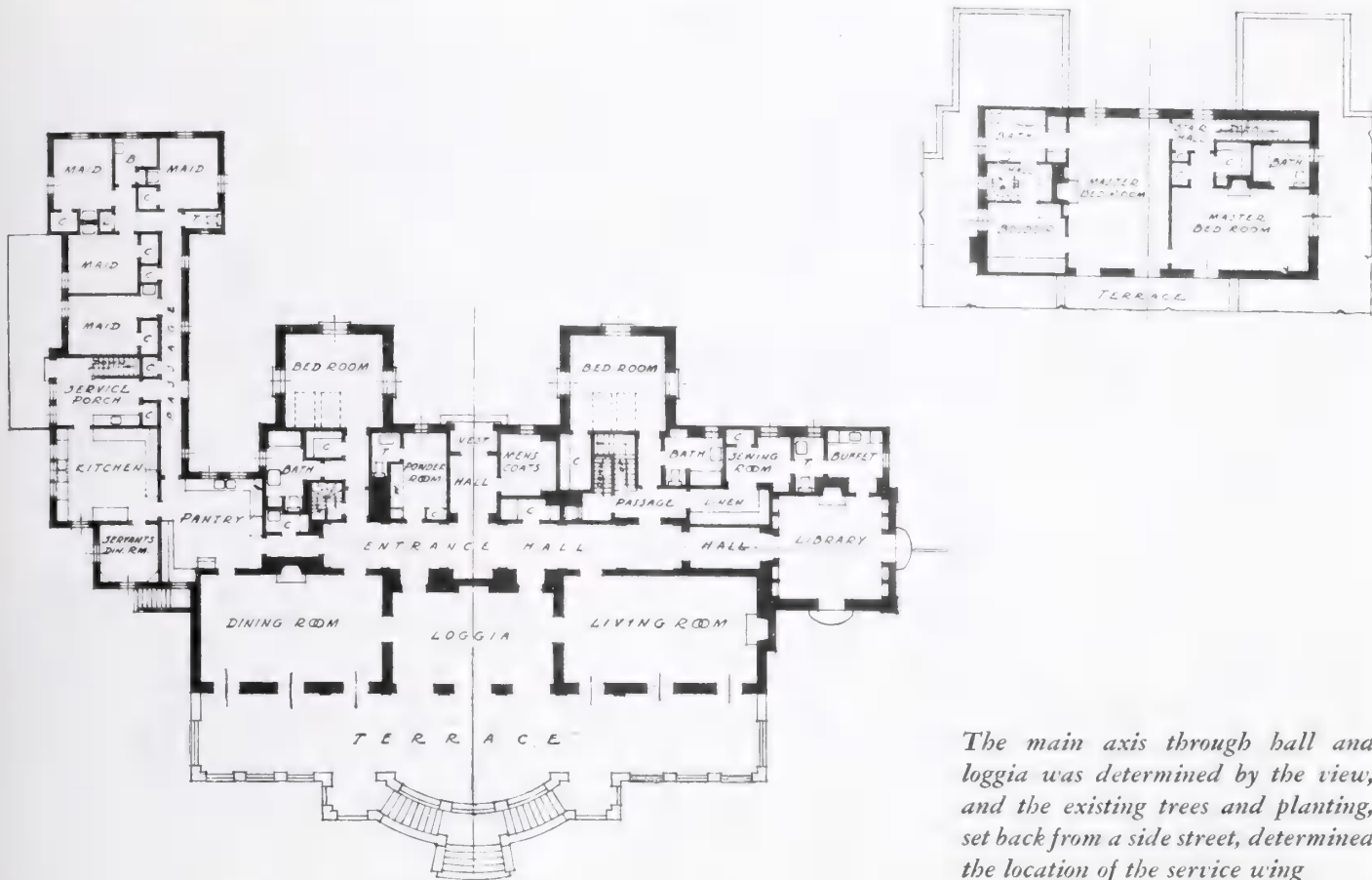
Particularly charming is this brick terrace with its delicate trellis and rows of potted plants flanking the main entrance



A HOUSE IN MONTECITO, CALIFORNIA

REGINALD D. JOHNSON, ARCHITECT

Classic serenity and dignity characterize the exterior of this house and make it eminently suited to the California landscape. The rear terrace illustrated above, with the living quarters, faces the south to take advantage of sun, views, and prevailing breezes. The walls are plastered and painted a flat tone just off white. The roof is of dark mission tile with sash, trim, and first floor shutters of soft green



The main axis through hall and loggia was determined by the view, and the existing trees and planting, set back from a side street, determined the location of the service wing





A HOME ON A LIMITED BUDGET

It was on October 12 that we saw the house, and on October 13 (inauspicious date, surely) that we scrambled together enough money to make the required initial deposit.

Business had brought us to Boston, and we were invited to spend our first week-end with friends in Marshfield. We went jogging about that Saturday afternoon in their car to look around. As always, looking around with us meant keeping a weather eye out for an old house. We took a short cut through a winding dirt road, and suddenly, there on the left, it stood before us, old and gray and weatherbeaten, with an enormous central chimney and a lovely low, slanting roof line -- and a battered 'For Sale' sign clinging precariously to the side of the barn.

We got into the house by means more clever than honest. Inside was the typical Cape Cod layout -- two square rooms in front, with three windows, the glass old and wavy, and a bricked-in fireplace in each room. Between these rooms were a front hall and stairway and the front door. The stairs were very narrow with enormously high risers, and the door a dreary affair of Victorian vintage. Behind these rooms was a large well-proportioned one,

I. The Finding of the House and

What We did to it First

BY HOMER AND MURIEL SNOW

twenty by eighteen feet. This also boasted a bricked-in fireplace and three windows; but the old panes had been replaced by modern large ones, heartbreaking, but not irreparable. At each end of the room were two tiny rooms or closets -- 'buttries,' we learned to call them subsequently -- and there were nine doors! One of these led into the ell, which contained, first, a queer dark little apartment painted a dismal gray, and beyond that a good-sized square room with windows on three sides.

There was another stairway, which had escaped our notice at first. This led steeply from one corner of the big room in the main part of the house to an open, plastered sort of hall upstairs. Off this hall were a smallish room

with a slanting ceiling and a lovely square room with a little fireplace. We were excited to discover, under the peeling wallpaper, that this room was completely sheathed with horizontal pine boards.

Exploring a little farther, we found another long plastered attic in the ell, which led to a small room at the back. Another flight of stairs deposited us in the dark room on the first floor I have mentioned. It all sounds a little confusing here, and it *was* confusing. Several weeks passed before I could get the plan of the house straight in my mind when I was away from it.

We adored the place from the very first moment. I don't lay claim to second sight, and I am not the seventh daughter of a seventh daughter, but there was certainly something about that house which seemed to say, 'So — you've come home at last!'

In our excitement, we had scarcely noticed the outside surroundings, but, wandering out into the mellow October afternoon, we began to look about.

The house stood with its back to the country road, the front door facing an expanse of meadow, with cranberry bogs and hills in the distance, a view of a mile or more. A little strip of lawn ran in front, then a tumbled-down stone wall lined with small pear trees, and a drop of three feet to the meadow. At the right of the house were two enormous old apple trees, their neglected fruit lying in the deep grass. This was all perfect, but the left side was not so attractive. Here was a great barren farmyard, about eighty feet square. A huge barn, four disreputable sheds huddling together, and the house made up three sides of a rough sort of quadrangle. We were so bewitched by the house itself that this unsightliness did not in the least dampen our ardor.

During the time it took to smoke one cigarette we came to the conclusion that it was the house for us. The sign

informed us that the agent was a local one, and within half an hour we were in possession of the financial details incidental to its purchase. Three thousand dollars was the amount asked for the house, outbuildings, and eight acres of land. Five hundred dollars was the down payment required, the balance of twenty-five hundred to be carried on a first mortgage. Of course it was a 'buy.'

The check for a hundred dollars to bind the sale was delivered into the hands of the agent the next evening, and on the way home we sat on our front steps in the moonlight, in rapt contemplation of our house and land.

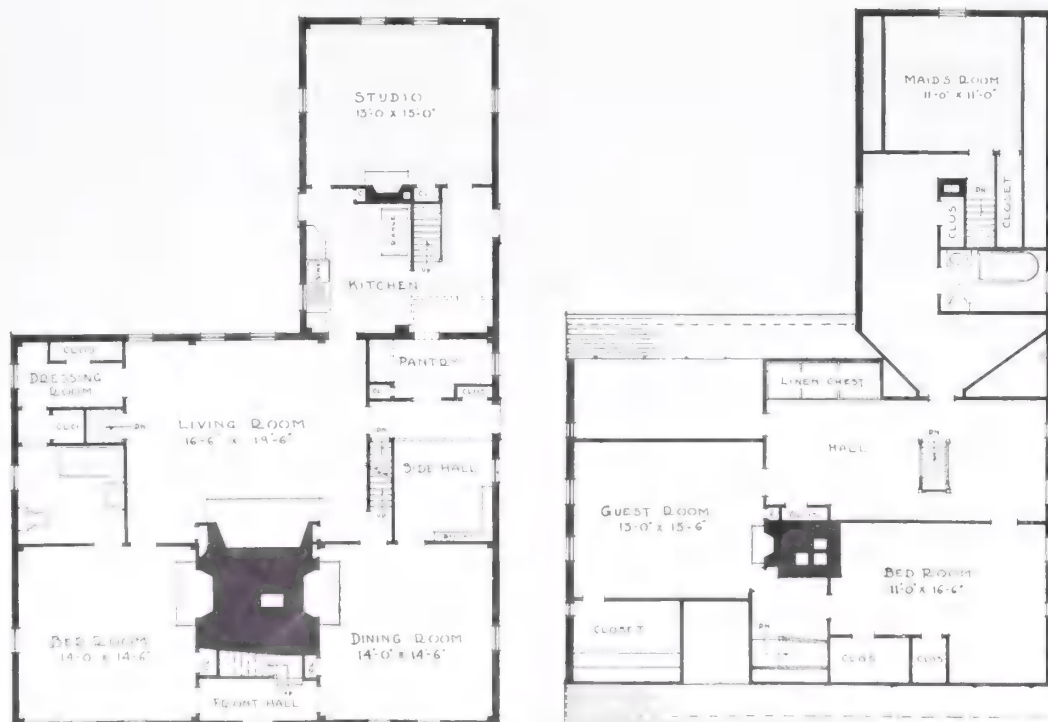
Of course the whole object of searching for an old house is to stumble across a very good one. A genuinely old house can be recognized by a few simple earmarks that are plain to even the most inexperienced layman.

A really old one of the Cape Cod school, for instance, has, almost invariably, a huge central chimney, the bulk of the chimney being forward of the ridgepole. The foundation is of irregular-sized pieces of granite or field stone, not square-cut granite blocks, as these place the building sometime after 1750. The cornice does not overhang at the ends, but is nearly flush with the side walls, finished off with a flat 'facer' as weatherboards. The window frames are narrow, with usually eighteen or twenty-four panes of five-by-eight glass. Very often these have been replaced by single panes, or square panes of a larger size, so that one cannot depend upon the sashes themselves to indicate the age of a house.

Find, if possible, a house which no one else has mangled or tried to modernize. It is infinitely easier and more interesting to work with one which is, so to speak, in the rough.

As a general rule, a house built a century or more ago is placed advantageously, in order to get the benefit of every bit of sunshine, and the least amount of cold

Although the exterior of this house is typical of Cape Cod, the interior, with its several staircases and other unusual features, was quite unique and fortunately has been but slightly altered from its original plan. The dotted lines show walls that were removed or new doors cut through the old walls





Guarded by two ancient apple trees, the house stands with its back to a country road facing an expanse of meadow, its broad eaves and massive chimney giving it an air of tranquil permanence

northwest wind. Often they were built in the lee of a hill, and it is almost never that one is found in a high, exposed position, or very near the ocean front.

Our house, we learned, had been built and lived in for over two centuries by the Dingley family, but we have, to date, resisted all importunities on the part of our friends to call it Dingley Dell.

So many people who lay violent claim to a vivid imagination lack it entirely when they begin looking at old houses with an eye to buying one. They may admire yours tremendously, in its comparatively restored state, but they seem to think they should be able to snap one up for a song in the same condition. A few old springs and barrel staves in the living-room will blind them completely to its good proportions, and mouldy papers sagging from the walls convince them that the rooms are gloomy. Very little can be done about people of this type. If they have n't a love of old houses and the feeling and vision for their possibilities, they will be much better off and happier in a Building Development of Queen Anne Cottages and Dutch Colonials.

Financing

We needed money for improvements, of course, and were able to place a second mortgage, privately, for \$850 at 7 per cent. As this sum was not nearly sufficient to accomplish all the work that was necessary, anything in excess had to be paid out of pocket. We had no savings, and were quite dependent on a weekly salary. So many people wait years before they buy a home. They feel that they must have a substantial amount in hand before they even look at a house, which is exceedingly wise and conservative, but often entails many years of waiting, with money going into the landlord's pocket in the meanwhile. We hope to show that, with a good job, a very little cash, and a great amount of courage, a person can have the satisfaction of owning a home of his own.

The second mortgage of \$850, then, was all the actual cash we had to work with — the rest being paid out of salary as the bills were presented. When we found that things were getting a little ahead of us, we would call off the workmen for a week, perhaps, until we got caught up. This, by the way, is one of the advantages of employing local labor, especially during the winter. The workmen are usually glad enough to have employment, are pretty obliging about working when you want them to, and are agreeable about taking an occasional lay-off.

The most staggering expense connected with the modernizing of an old house is the cost of the plumbing and heating installation. If one can pay cash for this, so much the better; if not, the matter can be financed. The estimate for our house, in this connection, was \$1860 — for two bathrooms, kitchen sink and set tubs, copper tank, boiler, radiators, and cesspool. This sum covered the installation and the very best of equipment, brass pipes, asbestos covering, and such. A financing company took over this entire obligation, adding \$180 for financing charges. We

are paying this off at the rate of \$76 a month over a period of two years — the financing charge being required as the amount of the down payment. The oil burner has been bought in the same manner — \$90 down and \$28 a month for eighteen months.

Naturally one pays a premium for this convenience, but, if a large amount of cash is not immediately available, it is the only solution. It is certainly more sensible to have all the necessary equipment put in at one time than to make additional installations from time to time as funds present themselves — with the resulting confusion and upset to work already done. No doubt this estimate of ours could be scaled down very considerably with a bit of shrewd shopping. We did not feel that we had the time or experience necessary for that sort of thing, and preferred to pay for a guarantee of complete satisfaction.

We have put about \$8300 into the house and land, including the purchase price, and on the first of July, two years and nine months from the day we bought it, we shall have paid up all of this except the first mortgage of \$2500 and the second of \$850.

A clear title is about the first thing you have to be sure of before you pay out a penny of the purchase price or sign any papers whatsoever. Usually the real-estate agent will look this up for you, and he (*Continued on page 175*)



From the narrow front hallway rises this steep little staircase with enormously high risers which leads to the two front bedrooms

LETTERS TO A BEGINNING GARDENER

IX. Spring Bulbs for Fall Planting

BY HINDA TEAGUE HILL

DEAR LOIS, —

After a long hard winter it is doubly delightful to find little tips of green pushing out of the brown earth with their promise of early blossom. Bulbs are the glory of the spring garden — and bulbs demand a long look ahead. If you are to have snowdrops and crocuses following hard on the heels of the last snow, if the golden gleam of daffodils and the marvelous color range of tulips are to lend enchantment to your grounds, you must plant them now.

In any kind of garden, from a tiny corner of earth to the spacious formal gardens of a large estate, there is a place for bulbs. You may have clumps in your hardy border, or little colonies in front of shrubs or beneath small trees. If you have a bit of woodland or meadow, you may want to naturalize some of the less formal kinds. They are admirably adapted to the rock garden. Heretofore I have n't said anything about rock gardens, not because it had n't occurred to me, but because my views are perhaps a bit radical. They are so delightful when well done and so terrible otherwise that I really feel it ought to be against the law to make a rock garden unless one knows how to do it successfully. No, I have never tried to make one. I want one more than I can tell you — but I'm afraid mine might be the sort that I think ought to be forbidden. Were I ever so skilled it would be hard to make a rock garden look at home on a perfectly level city lot.

THE snowdrop (*Galanthus nivalis*) is usually the first bulb to blossom, opening sometimes as early as February. Though not an imposing flower, its fresh daintiness and its early arrival make it a favorite. Plant these close together in some place where they can be left alone. Singly, they make no showing, but in mass they are very pleasing, especially when naturalized along the border of woodlands.

Crocuses planted in clumps or drifts in a sunny, sheltered spot will furnish sheets of vivid color for the early garden. Strictly speaking, the crocus is a corm instead of a bulb, but that does n't make any difference to either you or the crocus. The planting and care are the same. There are so many desirable kinds that you can safely choose from the catalogue of a reliable bulb specialist those whose description sounds like what you want — but buy named varieties rather than mixtures. If you want a mixture, make your own.

In spite of adverse treatment Scillas have made themselves at home in my garden that I should love to have

space to naturalize them. The foliage dies down so very promptly that I lose sight of them, forget where they are, and dig into them. The bulbs are so small that they are n't noticed and are consequently scattered about the border. I am back in my garden this year after a prolonged absence, and you can imagine the eagerness with which I watched flowers opening in the spring. Some of my little favorites had completely disappeared. Some had multiplied so thickly that they did not bloom. Some were in their proper places, seemingly in good condition. And Scillas were everywhere! I must admit that they make a vastly better display massed than when so widely scattered, but I am glad to keep them on their own terms.

Grape-hyacinths (*Muscari botryoides*) in such profusion would have delighted me even more. With their nodding blue bells they are fascinating little things, especially the variety Heavenly Blue. Like the bulbs already mentioned, they are not fussy as to soil or culture, but should be planted as early as possible, since storage seems to weaken the bulbs. Glory-of-the-snow (*Chionodoxa*) is another delightful early flowering bulb.

The spring snowflake (*Leucojum vernal*) is similar to the snowdrop, though on a somewhat larger scale, and to me is a much more desirable flower except that it is not nearly so early. I planted mine in the fall of 1925 and have n't done anything to them since except to give them twice a top-dressing of bone meal. They have bloomed freely every year and have made satisfactory increase, so that from my own experience I should class them as among the easiest bulbs to grow. Wister, however, in his *Bulbs for American Gardens*, speaks of them as hard to establish. It may be a difference in climate, or perhaps it is because the bulbs are often injured in transportation. Most growers seem to agree that they are happier when left undisturbed.

FOR me the daffodil is easily the queen of the bulb garden. I am frankly admitting my favoritism, not with any desire to convert you, but that you may know how to make allowances if you think I give them undue emphasis. A gardener's judgment is seldom wholly impartial, but is colored by his personal likes and dislikes. Just bear this in mind, and fill your garden with your own favorites. Part of the charm of any garden is its individuality, its reflection of the tastes of its owner. I can't imagine anything more depressing than a whole neighborhood of gardens all made according to a single pattern.

But to return to our daffodils! A word of explanation may help to clear up the maze of terms you will encounter in the catalogue of any bulb specialist — but please remember that I am trying to make it practical rather than scientific, and that it is far from complete.

The daffodil blossom consists of two main parts: The corona (cup or trumpet), and the perianth, consisting of six segments, or 'petals.' The comparative length of perianth and trumpet is in several (Continued on page 173)

BUYING GUIDE *to* NEW FURNISHINGS

This 'Buying Guide' has been initiated to supply an answer to the common question, 'Where can I buy it?' All the furnishings shown in its five pages are available in large cities throughout the country, and have been selected because they are new

and desirable from the point of view of both style and quality. For additional information about them, send a self-addressed, stamped envelope to Readers' Service, House Beautiful, 8 Arlington Street, Boston. The numbers are for your convenience in writing



A One-Room Apartment for a Man

ARRANGED BY DANERSK ADVISORY SERVICE • ERSKINE-DANFORTH CORPORATION

SUBSTANTIAL furniture chosen for both comfort and appearance, in a setting of pine-paneled walls, a tête de nègre carpet, and appropriate accessories suggest a room in which a man would at once feel at home. The drop-front desk (1) is of mahogany with a rich antique finish; the Chippendale side chair (2) is also mahogany with a beige and rust wool-tapestry removable seat; the Essex armchair (3) has loose cushion and back covered in gold silk brocatelle; the coffee table (4) beside this is of mahogany; the oak stand (5) with turned legs and stretcher base has a hinged top and space for smoking accessories; the open armchair (6) is maple, upholstered in a cream and rust wool tapestry; the side table (7) folds into a 6" width when the leaves are dropped and opens to a top 36" square; the lamp (8) is a reproduction of an old bronze wine jar with a parchment shade; the pierced-brass fender, andirons, and tongs (9) are of antiqued polished brass; the ship print (10) has a mount and frame of black and gold



A One-Room Apartment for a Woman

ROOM ARRANGED BY STERN BROTHERS

FURNITURE of English, French, and German inspiration is combined in this room which has walls painted a soft yellow, a floor stained dark green, and a sand-colored broadloom carpet. The couch (11), covered in taupe, blue, and green wool tapestry, can be converted into a bed 4' wide; the mahogany piecrust table (12) has reeded shaft and legs; the lamp (13) is of alabaster with pink-beige shade of taffeta; the walnut Louis XV armchair (14) is upholstered in a two-tone jade-green silk brocade; the Biedermeier side chair (15) is of rosewood with an upholstered seat of brown wool with a star design in cream; the secretary (16), of Sheraton antecedents, is of mahogany; the beech-wood side chair (17) has seat and back of woven cane; the armchair (18) is of mahogany upholstered in antique gold velvet; the butler's table (19) has sides that hinge to form a tray, or let down, making an oval table top.

Furniture for One-Room Apartments



These couches with box springs and inner-spring mattresses (20) are mounted on black wooden frames and upholstered in henna (or other color) cotton homespun with black corded seams. The square wooden corner cabinet (21) of black and silver has storage space for bedding and pillows. The table (22) is of brushed aluminum with bakelite top

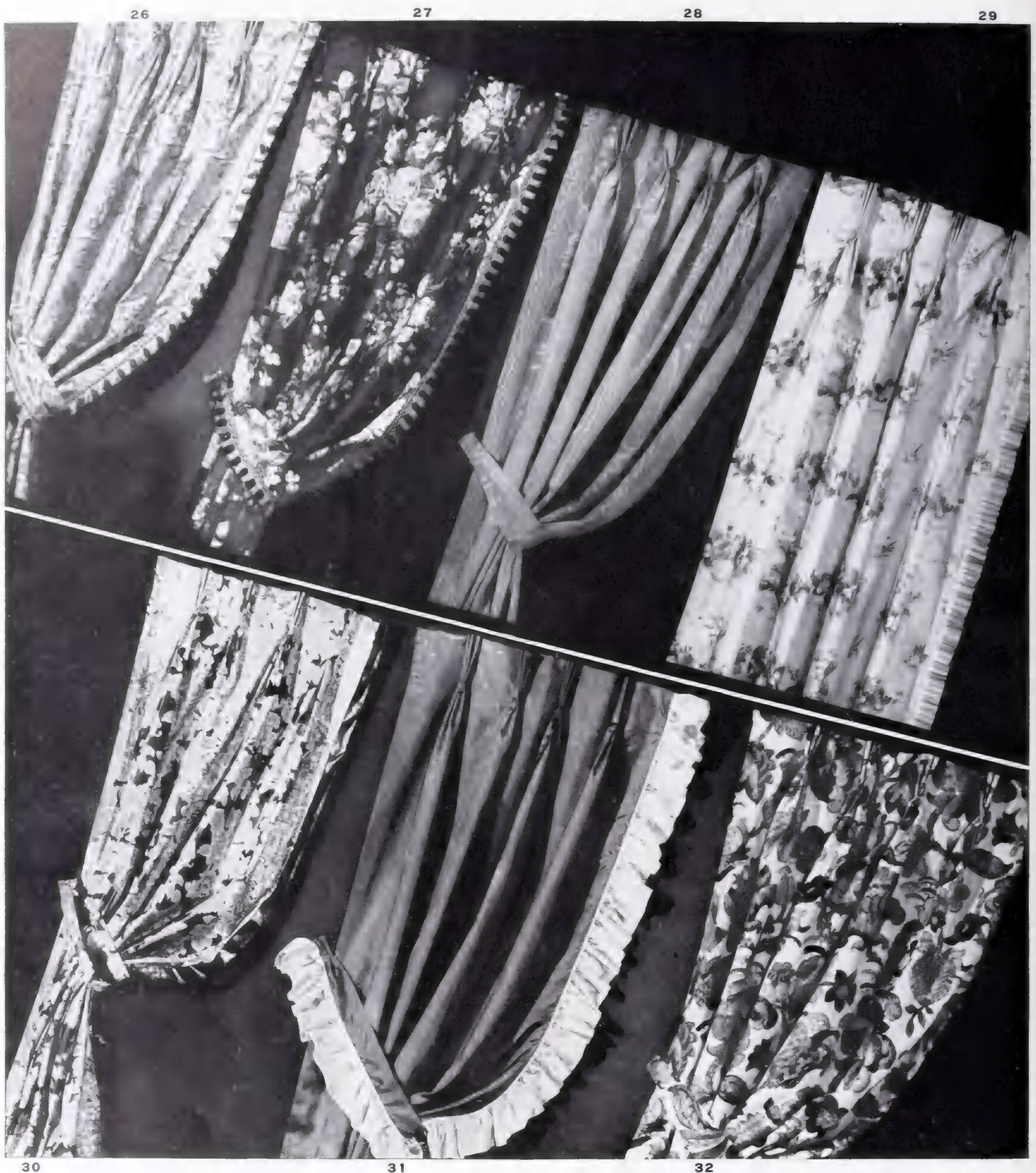
A day bed of San Domingo mahogany (23) is a copy of an Empire piece from Kentucky. It has a box spring and cushion mattress of felt, and may be had upholstered in any color



The table cabinet of oak at the left (24) makes an excellent receptacle for the radio for a man's room, and the one at the right (25), of mahogany in Chinese Chippendale style, would grace any room. The three-drawer front is in reality a door to conceal the radio



The pieces shown on this page are from: HALE BEDDING STORES, INC. [20, 21, 22]; FRANK A. HALL & SONS [23]; KITTINGER CO. [24, 25]



READY MADE CURTAINS TO THE RESCUE

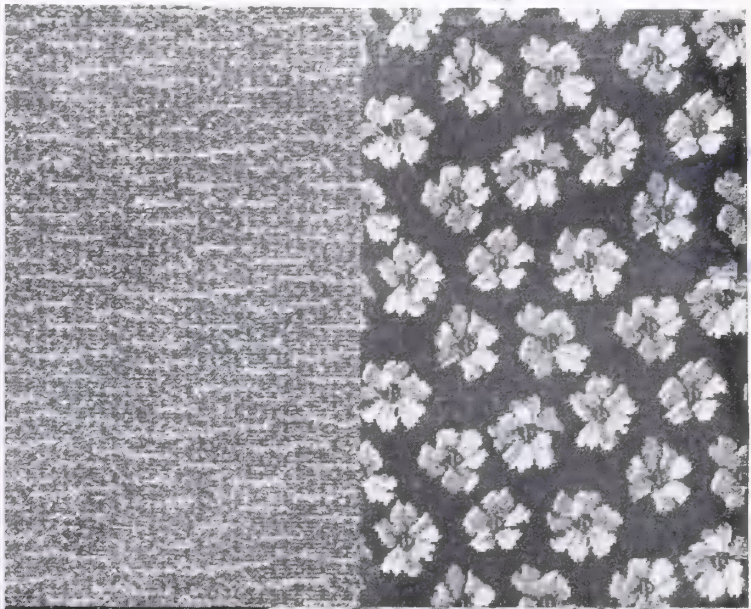
THESE curtains are: sage-green chintz with figures in yellow, tan, white, and mauve, finished with tasseled fringe in lemon yellow and gray (26); black crash with formal floral pattern in yellow, orange, rose, green, blue, and tan, finished with a wool fringe (27); moire, in any color, with an unlined Directoire swag valance (28); glazed chintz with sprigged floral pattern in yellow, tawny pink, green, and blue, on a soft peach ground, finished with a 2" pleated ruffle of cream and deep peach chintz (29);

glazed chintz in eggplant, turquoise blue, and other ground colors, with design in contrasting colors, unlined and finished with a 1" band of a solid color (30); celanese taffeta in Arab brown with 4" ruffle of Magador brown taffeta (31); linen with block-printed design in red, blue, tan, green, and yellow on a natural ground (32). These curtains, except the one mentioned, are all lined with cream-color sateen. They are all 2½ yards long and 39" wide, except the last one, which is 45" wide

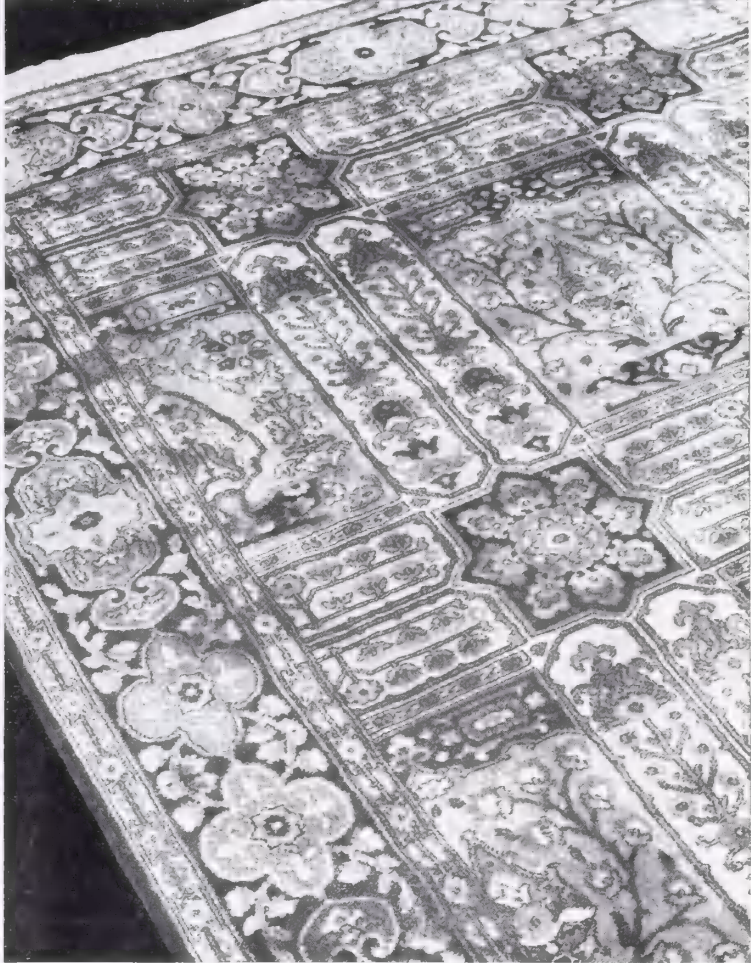
33



34



35



36

37

THE NEW PATTERNED RUGS

These are: an Oriental design in yellow, blue, green, orange, and black on a henna ground (33); a carpet in a rich homespun effect in henna, taupe, and blue (34); a carpet adapted from one at Mount Vernon, with tan flowers and ground and red and yellow accents (35); a scroll and floral design in taupe, tan, cedar brown, pink, and accents of veridian green (36); an Anglo-Assyrian rug in henna, green, red, blue, tan, and black in a high-pile lustred worsted (37). The three rugs are 9' x 12' in size

The curtains and rugs shown on these two pages are from: F. SCHUMACHER & Co. [26, 27, 28]; WHITTIER DRAPERIES, INC. [29, 31]; ATKINSON FENLON Co., INC. [30, 32]; MOHAWK CARPET MILLS, INC. [33]; M. J. WHITTALL ASSOCIATES, LTD. [36, 37]; CHAS. P. COCHRANE Co. [34, 35]



A COLONIAL GARDEN

At Beverly Farms, Massachusetts

ARTHUR A. SHURCLIFF
LANDSCAPE ARCHITECT

It is difficult to believe that these photographs were taken but three months after the garden was planted, where formerly was only an unkempt lawn. The upper view is taken from the box garden where beds of roses are bordered by nearly three thousand successfully transplanted box plants. Beyond, on a higher level, lies the perennial garden. Around the garden entrance to the house are planted Mugho pines and broad-leaved evergreens, combined with phlox and bulbous.



The main axis of the garden is a gravel path running parallel to the house, terminated at one end by the octagonal tool house and at the other end by a small vine-covered seat at the far side of the box garden



From the grape arbor one looks toward the perennial garden, with a fountain of pink Italian marble in the centre which marks the intersection of the main axis with the path from the house. Both the perennial and the box gardens are enclosed with a picket fence of Colonial design



AN ULTRAMARINE POWDER ROOM

This room with end of long mirrors has ultramarine rug and dado, with walls above of lighter blue. With glass curtains of pale pink voile are hangings of satin of the same shade. A painted border on the backs of the mirrors simulates the draped valances, which have dropped silk fringe. The feather finials are of white and pink wood and are repeated in the central light fixture. The dressing table is of white with top painted to look like lapis lazuli

A. KIMBLE AND SON, DECORATOR

HOW TO DO IT

NOTE: Often in our illustrations an effect is described or a special feature is pictured which a reader would like to duplicate if he knew just how to go about it. In this four-page supplement we shall give each month this desired information about some of our illustrations. Thus, over a period of a year, valuable compilation of facts about building, equipping, and finishing the house will be acquired. — THE EDITORS

WHY NOT TRY ESPALIERS?

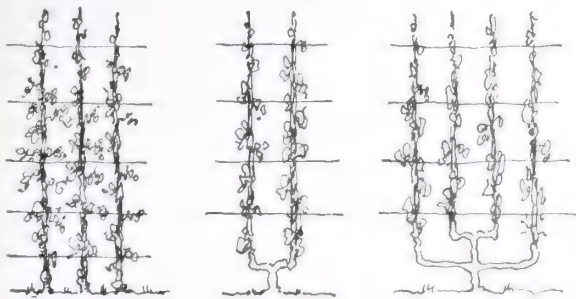
Now that our buying power has diminished and we are led to spend a little more time in our gardens and homes, what more interesting and practical feature can we turn to than the espaliered fruit tree, which for some reason has been almost unknown in our American gardens, but which, both for beauty and for economy of space, should prove to be a decided asset.

If we have experimented with the back-yard orchard, and found to our sorrow that the four trees we set twelve feet apart have crowded out themselves and everything else besides, or that the so-called dwarf fruit trees either refused to stay dwarf or else died out entirely, let us now try the espalier or flattened fruit tree. We shall soon realize that this was developed in answer to the problem created by limited space, and that it is decorative as well. In fact, there is no piece of property or garden space where it cannot find an appropriate place, whether on the house or the garage wall, along the boundary fence or pathway.

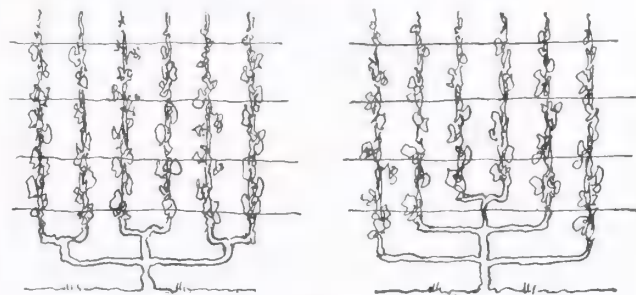
Cedar or locust posts, placed from five to eight feet apart with cross strips or lattice set a few inches out from the face of a wall, make an excellent and durable support for espalier work. As a rule, below the Mason and Dixon line, southern wall exposures are the least desirable, as they are too hot in midsummer both from the direct rays of the sun and from the reflected heat. A wall running north and south with practically equal exposures is best, and a north wall will produce later fruit.

Two of the best methods of training espaliers are those known as the 'fan' and the 'horizontal.' The first method is best suited to peaches, apricots, nectarines, and cherries, while the latter is best used with pears.

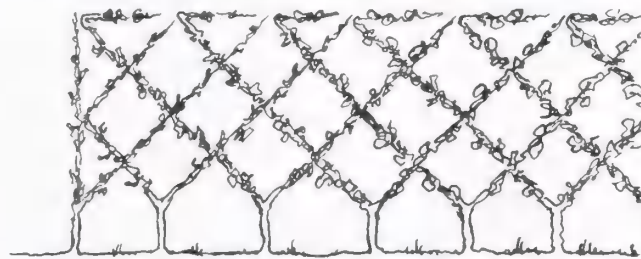
In fan training, a year-old grafted tree is headed down to four buds; these buds then throw out two shoots on either side. The next season, these four shoots are headed back to two or three eyes, and eventually a fan shape is produced with four or five shoots on each side of the centre. No fruit is allowed until after the fourth year and then for a while in limited quantities, until the tree is established as vigorous. If the top shoots tend to run wild, they may be headed back or allowed to grow more fruit than others, and new wood should be periodically encouraged from the base of the tree.



Cordon, U-shape, and four-armed palmette types of espaliers

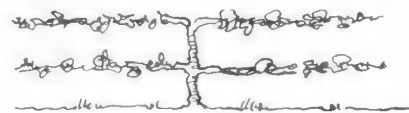


Triple U-form and six-armed palmette types useful for wide spaces and screens



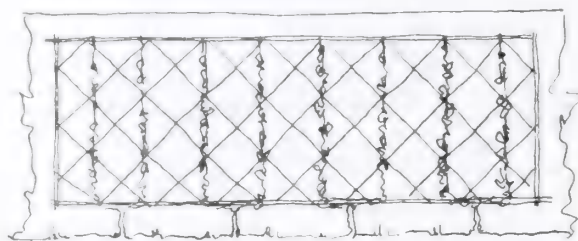
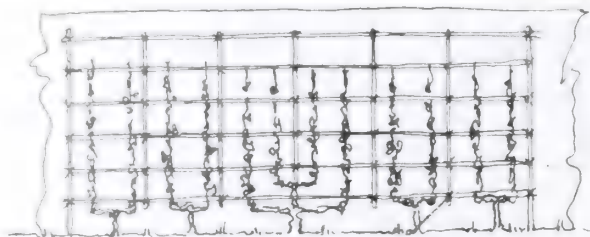
The diagonal form, known also as Belgian, used for self-supporting fences or on walls

Horizontal training consists of developing a main trunk with horizontal side branches. These shoots should be about fifteen feet apart for pears and apples and about ten feet apart for cherries and plums. The side shoots are temporarily tied to supports until they have set themselves in position, and for the first year they are tied they may be allowed to grow at will. After this, certain buds will have to be pinched back to control the growth of the branches. Once established, both systems require about the same amount of care.



Single and double horizontal cordons for use along paths and low walls

This is the best and correct method of early work, but the average man or woman will find that even three- or four-year-old trees can be made to yield satisfactory, if a little crude, results by the simple expedient of planting the tree against a latticed wall or fence after the front and rear branches have been carefully pruned off. These cuts should be covered carefully with grafting wax or tree

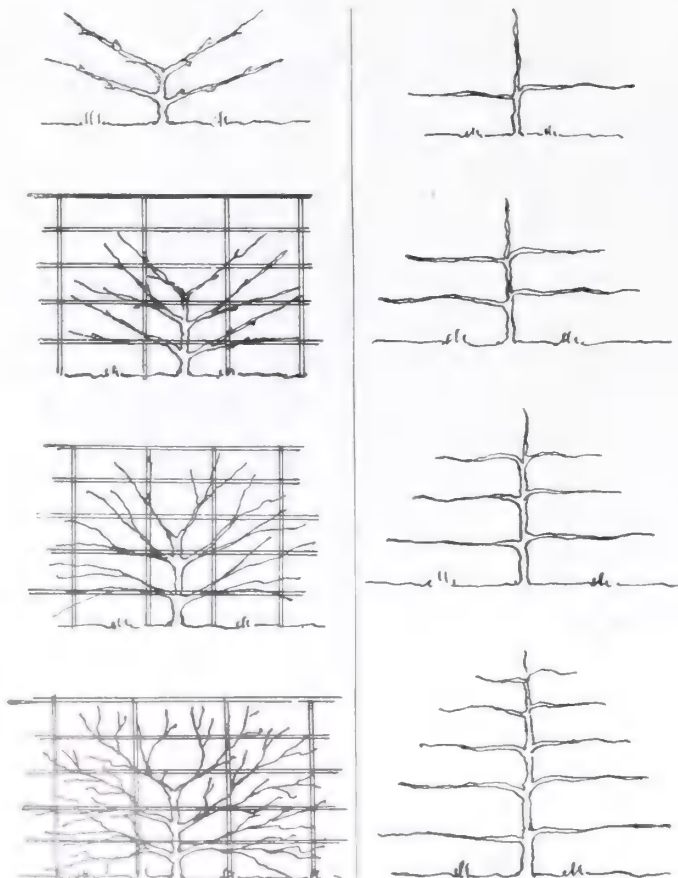


Rectangular and diamond-shaped lattices as supports for espaliers

paint, and then the lateral branches may be tied down to the lattice with some soft material, taking care to change the position of the ties occasionally in order to protect the bark.

Quite satisfactory results may be obtained in this way by using so-called dwarf grafted stock. With peaches, this may not be necessary if you have a large building wall to cover, and large stock in other trees may be tried if you desire to use them against the long side of a garage or barn.

For those who have no time to spend on training, espaliers are



Left, the stages in developing a fan-shaped espalier, on the right, the development of a horizontal espalier

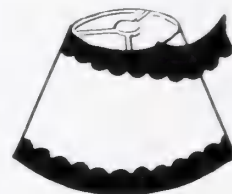
available at some nurseries, and cost no more than many ornamental evergreens. These professionally trained espaliers are most decorative and are more desirable than a few stiff, so-called dwarf evergreens set at certain fixed corners of the house, garden, or yard.

The accompanying drawings show some of the common trained forms available in this country, as well as the method of growing them in the various positions which they may occupy.

— EZRA C. STILES

13 LUCKY BINDINGS FOR PARCHMENT LAMP SHADES

With all those marked by an asterisk it is first necessary to stitch the shade to the frame in several places, using needle and thread, when applying any binding that is to be stitched on, unless, of course, the shade is already bound or a new binding is being used over an old one. Clip clothespins are useful for holding the trimming in place while working, and for holding the shade and frame together when binding. A large needle is best for stitching.



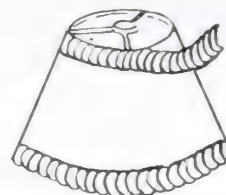
1. SCALLOPED GUMMED LINEN BINDING —

Moisten with water an inch at a time. Stretch binding slightly in applying. Bind all of outside first, then the inside. Press firmly around frame on inside.



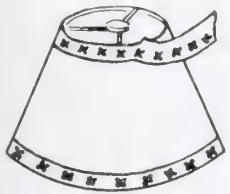
2. BOOK BINDING, GUMMED OR PASSE PARTOUT OR ADHESIVE TAPE, TINTED —

Bind as with scalloped binding, allowing about one third of the width for the outside, and the other two thirds to tuck around the frame on the inside.



*3. PUFF-STITCHED TAFFETA —

May be bought by the yard. Using silk thread of the same color, sew with long and short running stitches. If wider binding is desired for the outside, stitch edge on inside first, so that the stitches will be covered as binding is stitched on outside.



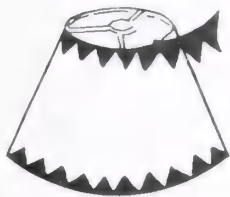
*4. FIGURED VELVET RIBBON —

Use ribbon about $\frac{3}{8}$ " wide. Using silk thread of same color, sew on with long and short running stitches.



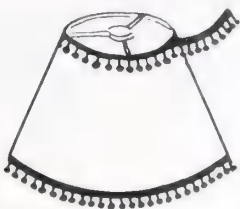
*5. LACE —

First, bind the bottom of shade with plain-edged lace. Then whip on the scalloped lace to the top edge of the plain-edged lace, allowing scallops to hang below the bottom of the shade. Use scalloped lace for top.



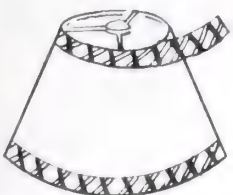
*6. CHINTZ —

May be bought by the yard. Using cotton thread of the same color, bind by long and short running stitches. Catch the binding on the outside at the bottom edge of each point rather than at the tip.



*7. COTTON BALL FRINGE —

May be bought by the yard in the trimming section of most department stores. Red fringe is very effective. Sew on with long and short running stitches.



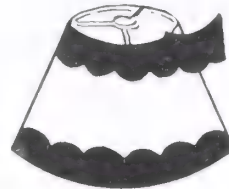
*8. PLAID GINGHAM —

Make a bias gingham binding (many patterns may be bought by the yard). Use long and short stitches to bind.



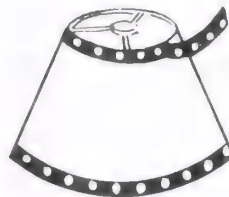
*9. CHECKERED OILCLOTH —

Cut oilcloth on the bias, sew the lengths together. Bind with long and short running stitches, and turn edge of oilcloth as binding is applied.



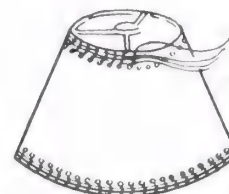
*10. ORGANDIE —

This may be bought by the yard, or the scallops are easily made by using a double thickness of the organdie. Cut a scallop out of cardboard and lay it on the organdie, with folded edge of material at top of scallop. Trace around pattern with pencil. Stitch on machine or with tiny hand running stitches. Cut out, close to stitches. Turn; press with medium iron. Sew on shade with long and short stitches.



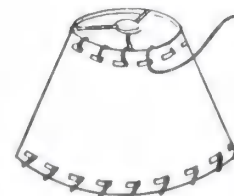
11. BOOK BINDING AND GUMMED DOTS —

Bind first with colored book binding. Apply small gummed paper or linen dots of contrasting color. These dots are available by the box. Shellac entire binding with clear shellac.



12. RAT-TAIL BRAID, LACED —

Punch holes in shade $\frac{1}{2}$ " from top and bottom, using a 'conductor's punch.' Knot together three blending colors of rat-tail braid, leaving the knot on the underside of shade. Carry the three braids along, binding them on by another braid of contrasting color. A bodkin will be useful in lacing.



13. LEATHER THONG, LACED —

Punch holes in shade $\frac{1}{2}$ " from top and bottom, using a 'conductor's punch.' Simply bind the shade on to the frame, being careful not to twist the thong. End with a small tailored bow-knot or a hard knot with a large bead on each end.

SARAH E. LOWE

PLEASE TELL ME

EACH MONTH we shall publish in this section answers to questions of common interest which have been put to our Home Builders' Service Bureau. If you have a problem which is troubling you, send it to this Bureau at 8 Arlington Street, Boston. Enclose a stamped and self-addressed envelope for prompt reply

Q. *My kitchen floor is of hard wood, kept clean by scrubbing. Can you recommend some way of finishing it so that it will not be slippery (as with wax), but can be cared for with less labor? I do not wish to use linoleum.*

A. We suggest an oiled finish which is secured with kettle-boiled linseed oil, either used straight or thinned a bit with turpentine. Allow the oil to stay on the floor about an hour, then wipe dry. You will probably need to use at least three coats of the linseed oil before it is properly absorbed, but, once finished, the floor is very easy to care for and has the advantage of not showing spots, scratching, or getting slippery. In order to keep the floor in order, it should be oiled about once in six months.

Q. *We have a Cape Cod house of pine clapboards. Before staining this with dark gray creosote stain, several years ago, the painter shellacked the knots. Now the stain has worn off the knots — or rather I suppose it did not penetrate through the shellac — and we have a spotted house. Can you suggest a treatment for this before applying further stain? We prefer stain to paint for the house proper. What effect would a coat of whitewash have on the house as it is at present? The window sash is white; shutters deep blue-green. Would it be possible or advisable to use a stain in a brighter color when we treat it next?*

A. We have talked about your problem with the manufacturers of the creosote stain you used. Their suggestion is that the shellac, having been on for several years, has now very probably worn off, but if there are any traces left they can no doubt be removed very simply by scraping. If there are no traces of the shellac left, it would be quite all right to use another creosote stain without again priming the knots, from which the pitch has by this time surely exuded. Without actually seeing the house, they did not care to give an opinion as to whether it would be possible to use a lighter stain, but they reported that it would probably take several coats if possible at all. As to whitewashing, they think the best treatment would be to use their Old Virginia White, which would give the effect of whitewash and yet is much more durable and lasting. This could be used over the present stained walls.

Q. *It is necessary to provide a workroom in our home for my husband, who does commercial art work. We are considering the coal room, which would be available if we had a gas heating system installed. As my husband would be in his workroom every day, all day, and many evenings, the problem is how to insulate the entire room against dampness, so that it would not injure his health to spend the majority of his time there. Would it be necessary to build a wooden floor over the cement floor?*

A. In most basement playrooms in new houses, the walls and floor are damp-proofed with integral damp-proofing material put into the concrete at the time the walls and floor are poured. This

keeps the cellar dry and there is no need of further insulation. If the walls and floor of your coal room are habitually dry, there would be no need for insulation, but if they are damp, the course to follow depends upon the amount of dampness and its cause. If real water is pushed through the walls or floor, owing to springs, holes, and such, outside the cellar walls causing hydrostatic pressure, the only way to guarantee a completely dry room is to coat walls and floor with a waterproof cement of a thickness equal in resistance to the amount of water pressure exerted. This may mean a coating of anywhere from $\frac{1}{2}$ " to 5" in thickness. When the dampness is due simply to excessive moisture in the earth at wet seasons of the year, such as early spring, we should damp-proof the walls by painting them with two or three coats of ironized waterproofing. If the floor is not too wet, three coats of this, covered with a 1" layer of water-proofed granolithic finish, would be all that would be necessary on the floor. If you do not mind the ironized color of the walls, they may be left, or, if you prefer, they may be painted, as may be the new granolithic finish of the floor.

Q. *In the decorating scheme which you have just sent me, you recommend building bookcases to the ceiling on the south wall of my room. Will you please explain in detail just how this should be done?*

A. The bookshelves should run from floor to ceiling either side of the window opening and should just clear the window trim. They should project out from the side wall between 8" and 9", but not over 9". A counter should run through at the height of the window sill and the baseboard should carry around. The space between the top of the baseboard and the underside of the counter may be a cupboard with doors or may be divided into two bookshelves. The entire space from the top of the counter to the ceiling should be divided into as many bookshelves as necessary to fill the space, and whatever is used as a cornice moulding may be carried around the top to finish it off.

Q. *Recently we bought a stone house eighty years old, tore it down, and moved it fifteen miles into town. The house was built of enormous blocks of stone with walls 24" thick. The floors and woodwork were of white pine. We stored the perishable woodwork, but the stone, timbers, and floors we have put on our lot until we build in the spring. The floors are very heavy white pine, and my idea was to use these boards and paint or stain them. Our builder is very much opposed to this idea, saying they would not be practical, and wants to use the ordinary type of hard wood. Several articles in your magazine confirm my belief that they would be practical and are what should be used in a house of this type.*

A. Your wide white-pine boards should make a very good flooring for your house. You must remember that this is a soft-wood floor, however, and will not stand wear as would hard wood. Soft wood is generally painted, as this gives a greater protection to the wood than is possible with stain. If painted, using several coats of floor paint — a paint especially prepared for use on floors — and then a coat or two of good spar varnish, it will wear exceedingly well and be practically as easy to care for as a hardwood floor.

We are a bit concerned over the fact that you have left the floor boards out on the ground. They have naturally dried out pretty well in their old position in the house and will absorb considerable moisture if left outside. This not only is bad for the wood, but means that the boards will cause trouble if put back into a new floor. As the moisture is drawn out they will shrink a great deal and, having been so dry before, will probably warp considerably. No builder likes to work with old material, but will always substitute new if possible. We do not think this necessarily means the builders should always be given their own way, but in your case we should want to be pretty sure that the old boards have not been ruined by moisture before putting them back into the new house.



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PROGRESSIVE REMODELING

[Continued from page 134]

were being made within the house the old garden was, in a similar manner, being developed and expanded without losing sight of its original plan. Vegetables were replaced with flowers, house and garden connected by the terrace, and, after the extension of the main house axis, the grass walk edged with flowers was developed. Thus the size of the two old squares was reduced, instead of their being cut each into two rectangles. Separate rose, iris, larkspur, dahlia, and chrysanthemum gardens were evolved. The old trees and shrubs were preserved, while the new garden is, according to historical research, what an original garden of the Goodstay date might have been.

So, too, in the delightful rooms which ramble from level to level, the visitor has always a sense that the early republican gentleman's home must have been furnished in just this mood of mellowed, cosmopolitan taste. The furniture is chiefly English and American of Tudor and Georgian periods. There are exceptionally fine pieces, — few, in fact, that are not fine, —

yet the outstanding decorative achievement in house, as in garden, is expertness of color blending and high sensitivity to tone values. The furnishings of the house have obviously accrued through the deliberate and delightful search of the owners, through their intimate knowledge of line and period and color. Mr. and Mrs. Meeds, a collector and an artist, are possessed of an unusual equipment for achieving a result. The ensemble of curtains and rugs, upholstery and garden beds, shows not a single discordant color note.

Wisely eschewing the overbrilliant splashes of color beloved by the amateur, Mrs. Meeds attains a visual calm through sophisticated blending of rich amethyst and blues, soft greens, and yellows. The vases of tulips and iris which decorate the rooms might have been painted with the same brush which washed in the Chinese, Abusson, and Bessarabian rugs. The draperies and upholsteries of morning-room and drawing-room would never clash if spread beneath the wisteria-draped locust tree or

the quaint yellow globeflower on the terrace. The fragile tones of double peach, the ashes of roses of the tamarix, the pale rose of stock, and the rich blue of larkspur bloom inside as well as out. It is interesting, even surprising, to see that the paintings of such artists as Winslow Homer, Jonas Lie, and John Whorf dominate the rooms where they hang, yet harmonize in a kinship of really good line and color which extends from the fine arts to the decorative arts.

Throughout the colorful rambling house, as in the patterned garden, there is this enviable sense of unity. There are mellowness, placidity, sincerity — nowhere a straining after effect on the part of architect, landscape architect, or owners. The generations seem to have left their acquisitions casually, yet they all fit into the picture with an air of belonging as complimentary to the house as sun slanting on shaggy old box. Here, with a teeming town encircling it, is the grace of manorial living. Here for a while wings and wheels cease to be.

AIR-CONDITIONING EQUIPMENT FOR HOUSES OF VARYING COSTS

[Continued from page 137]

water and waste it to the sewer or else must have a recirculating pump which uses the same water over and over again after sifting out the sediment and dust that gradually collect. Usually air washers must be installed in the basement. Filters are usually also installed as part of the basement heating equipment, but may be made a part of the cabinet containing a humidifying element, a blower, and radiator.

Returning now to the fifth type of equipment, we come to what may be truly called complete air conditioning, for such apparatus provides for cooling and, when necessary, drying the air. The cooling and drying elements can be added to many of the humidifying units previously described, provided they have a drainage connection to the sewer. In its simplest terms the problem amounts to substituting very cold water or a refrigerant for the warm water in the heating element. This cold radiator then condenses some of the moisture in the air during summer weather, and the condensate drains off to the sewer. Of course, the humidifying elements are shut off when drying and cooling are desired. A certain amount of cooling effect may thus be produced provided the windows and doors

are kept closed and provided no great reduction in temperature or humidity is demanded.

But the difficulty that arises here is that a refrigeration machine must be employed to bring the water temperature down sufficiently low or to circulate the refrigerating gas or liquid through the cooling apparatus. Roughly speaking, this refrigeration machinery and its various connections will increase the cost of the installation from \$800 up. A really complete system for air conditioning summer and winter, including heating, humidifying, air warming, circulation, cooling, and drying, costs about twice as much as a first-class heating system alone. For perfect operation the house must be kept closed in the summer as well as in the winter, and for reasonable economy of operation the windows and doors must be weather-stripped and the house thoroughly insulated. Thus true air conditioning becomes practical only for the relatively expensive house, but of course the comfort resulting from such perfect control is a luxury that many people will gladly pay for if they have the means to do so.

There is cheer, however, for the owner who cannot afford such luxury. Merely circulating the air

throughout the house by using a blower, for example, that may be installed in a warm-air heating system, or by using the blowers that are now part of some of the humidifying cabinets previously described, will substantially increase the comfort effect without adding any cost other than the very small charge for the electricity consumed. Or one may purchase a room cooler which is a single cabinet connected to a small refrigerating plant usually installed in the basement. This will cool and partly dry the air in the room in which it is used, and will cost considerably less than a system serving the entire house.

Space will not permit the description of several other types of equipment which are variations on the five kinds already discussed. There is, for example, a combination unit embracing humidifying and air filtering without heating. There are combinations that embrace heating and cooling and winter humidification without air warming or any substantial amount of dehumidification.

But substantially the problem has been resolved into a matter of determining what results one wishes to accomplish and how much of an investment one desires

AIR-CONDITIONING EQUIPMENT

[Continued from page 172]

to make in health and comfort. No house should lack humidifying equipment. Preferably it should also provide for air circulation and cleaning. For the average house costing around \$15,000, an investment of \$300 or \$400 above the cost of a normal heating system will provide all of these facilities. In the \$25,000 to \$35,000 price range one can have everything except absolute cooling and dehumidification for a cost of \$500 to \$1000.

Existing houses can be equipped with these new comforts almost as readily as new houses, provided one adopts equipment which is designed to work with the existing

heating plant. The house already fitted out with warm-air heating can be converted with less trouble and expense to a very complete humidifying, cleaning, and circulating system. For radiator-heated houses the installation of one or two cabinet-type units, either entirely separated from the heating system or as substitutions for existing radiators, will serve a like purpose. But when one builds a new house it is well to study all types of appliances and to plan for air conditioning, while determining the heating system so that the utmost economy will be achieved and the most perfect results attained.

LETTERS TO A BEGINNING GARDENER

[Continued from page 158]

groups the basis of classification. In each group you will find an astonishing variety in color, season of bloom, and size.

1. The Trumpet group, in which the corona is as long as or longer than the perianth, may be all yellow, all white, or white and yellow. Golden Spur, the standard early variety, is to be recommended because it is easy to get and to keep, but is not to be compared with some of the later varieties. In the space at my disposal I can't begin to list the many desirable kinds, or even my special favorites. I think the most satisfactory plan is for you to take the catalogue of a bulb specialist — or better yet three or four catalogues — and check the descriptions of the different varieties. From these and the illustrations you can decide pretty well what you want. For most of us, the price is also an important factor. This varies more according to the scarcity of any given variety than its intrinsic value. I hope that when the bulbs were in bloom last spring you put down in your notebook the names of varieties that you found particularly attractive.

2. Incomparabilis daffodils are those with medium trumpets, not so long as the perianth, but not less than one-third its length. Some of these have wide fluted cups, perhaps edged with red.

3. The Barri group have short cups less than one-third the length of the perianth. The old variety, conspicuus, inexpensive enough to be bought by the hundred, is excellent for naturalizing. As a single flower it is not so striking as many of the more modern varieties, but it is lovely in mass.

4. Leedsii has the proportions of

either incomparabilis or Barri, but is all white or a very pale creamy yellow.

5. Poeticus, with a white perianth and a flat cup, usually yellow with red margin, is especially desirable for naturalizing. If you are acquainted only with the old varieties, ornatus and recurvus, you will be surprised to see the improvements made in later varieties.

6. The Tazettas are best known by the Paper Whites so often forced for winter blooming in bowls filled with pebbles and water. The flowers of this group are always in clusters, and may be either white or yellow. These thrive in gardens of the South and in California, but will not survive out of doors in the North.

7. The poetaz race, a cross, as the name implies, between poeticus and Tazetta, inherited the good qualities of both parents. The one gave them larger flowers and a fair degree of hardiness, while the other endowed them with several flowers to the stem and a delicious fragrance. I sometimes think they are my favorite group — but then I think the same thing of most of the other groups when each in its turn is at its height.

8. The true jonquils get their name from their rushlike foliage and are the only ones properly so called. 'Daffodil' is the English and 'narcissus' the Latin term for the entire genus, including the jonquils. Don't think, however, that I am any stickler for accurate nomenclature if it is going to interfere at all with my getting the particular flowers I want to buy. Usage varies in different sections of the country, and I usually abide by the prevailing terminology wherever I am.

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Grape hyacinths and Glory of the Snow, fragrant jonquils and chaste snow drops . . . make liberal plantings of these bulbs this fall in your rock garden and borders.

	Per Doz. Postpaid	Per 100 Postpaid
Chionodoxa Luciliae (Glory of Snow)	\$8.40	\$82.50
Muscari Botryoides Alba (Pearls of Spain)	.60	4.00
Jonquil, Single Sweet Scented	1.00	7.00
Muscari Armeniacum (Grape Hyacinth)	.50	3.50
Snowdrops, Single	.50	3.50
Scilla Sibirica (Blue Squills)	.70	4.50

Special Combination Offers

6 each of the 6 varieties	\$1.75 Postpaid
12 each of the 6 varieties	3.25 "
25 each of the 6 varieties	6.00 "
50 each of the 6 varieties	11.00 "

Lilium Candidum

One of the most popular of garden lilies and should be planted before severe cold weather.

	Each	Doz.	100
Large bulbs	30c	\$2.75	\$18.00
Extra large bulbs	40c	3.50	25.00
Mammoth bulbs	50c	5.00	35.00

Above prices include delivery anywhere in the United States

Dreer's Autumn Catalog

lists many more varieties of bulbs for rock gardens and choicest varieties of Hyacinths, Tulips, Narcissus, etc., for indoor culture or planting in the garden. Also seeds and plants of Hardy Perennials for fall planting.

Mailed early in September to customers of record. If not on our list, write for free copy

HENRY A. DREER

Dept. H

1306 Spring Garden St.
Philadelphia, Pa.

DREER'S

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PERHAPS, like many prudent . . . and foresighted . . . people, you are redecorating a room or two. (The time was never more propitious.)

But don't, oh, don't, be penny-wise about it. In your draperies, above all, choose with the utmost care. And expect, in return, long service and beauty unimpaired.

For the value received, the purchase price of Orinoka Draperies is slight. Orinoka Sunfast Fabrics will not fade. Choose colors as mellow as the tones of an old, old tapestry, or as brilliant as the palette of the modernists . . . because we guarantee them, every one. *If the color changes from exposure to the sun or from washing, the merchant from whom you bought the material (or made-up curtains) is authorized to replace them with new goods, or to refund the purchase price.* New fall designs in Orinoka Fabrics are being shown by leading merchants now. Look for the Orinoka guarantee tag attached to the goods. We have an interesting illustrated booklet, "Draperies & Color Harmony." Fill out and mail the coupon for a complimentary copy.

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LETTERS TO A BEGINNING GARDENER

[Continued from page 173]

THERE need be no monotony among tulips. They have a remarkable variety of color, range in height from a few inches to about three feet, and if chosen with that in view may be had in bloom over a period of from six to eight weeks. Rockwell, in his *Book of Bulbs*, has given a list of desirable varieties classified according to their time of blooming.

For tulips, as for daffodils, there are certain terms you will meet again and again which may at first prove confusing. There are the Single Earlies, individually not so fine as the later varieties, but deserving a place because of their early bloom and brilliant colors. Among later tulips there are three main groups: the Cottage, the Darwin, and the Breeder. Of these the Cottage tulips have the greatest variety of color and form. They are from eighteen to twenty inches in height, very vigorous, with large, well-shaped flowers.

The Darwins, most generally popular of all tulips, have very large cup-shaped blossoms, usually single-colored except at the base, in either brilliant or soft shades of mauve, purple, a variety of reds and pinks, but until quite recently no yellows.

The Breeders are similar to the Darwins in many respects, but their characteristic colors are dark, rich, soft brown, purple, mahogany, or bronze. Some are two-toned, but the majority are self-colored. You will like them either very much or not at all. For most gardeners there is no midway ground. Personally, I think them the most beautiful of all when seen close at hand, but as a rule their colors do not carry so well, and hence their landscape value is less than that of other groups.

Tulips have a peculiar and as yet not wholly understood habit of 'breaking'—changing from their self-colors to gayly striped or feathered combinations. When I first planted tulips I had never heard of this fickleness, and you may imagine my surprise when one

spring my sedate Breeders blossomed forth in white and yellow with fantastic trimmings of rose, violet, brown, or red—still charming, but very, very different. Many of those that 'broke' long ago seem fixed in marking and have been given new varietal names, and are now classified in three groups—the Rembrandts, the Bybloems, and the Bizarres. Many of these are very decorative.

Tulips are most effective when seen against a background—evergreens, flowering shrubs, or perhaps an old stone wall. One of a kind will be lost in the border, but a group of from six to two dozen will make a vivid splash of color.

HYACINTHS come in white, light or dark blue, rose, red, and yellow. There is more variety in tone than you might imagine, and for that reason it is better to buy named kinds. They may be either single or double. When skillfully planted in irregular groups, hyacinths are not nearly so stiff as one would suppose from their appearance when crowded in crescents, stars, or triangles. They are not so hardy as daffodils or tulips, and should be well mulched during the winter.

Almost without exception, bulbs need thorough drainage and a fairly light soil with plenty of humus. This can be provided by adding peat or leaf mould. Wood ashes are a desirable addition, and bone meal is perhaps your most reliable fertilizer. Don't use manure unless it is thoroughly decomposed, and even then see that it does not come in contact with the bulbs. In preparing the soil, dig deep.

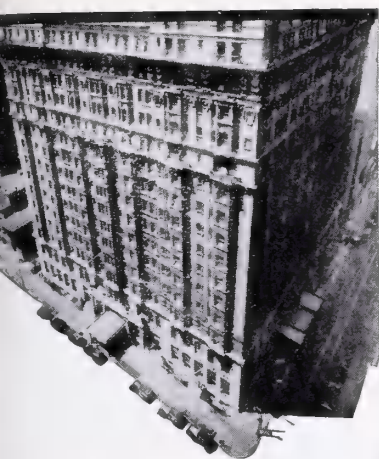
As a rule bulbs should be planted at a depth of about three times their diameter. Small bulbs such as crocuses, snowdrops, or Scillas should be planted rather thickly, say about two inches apart. Larger bulbs are put from five to eight inches apart, depending

upon their size. I don't mean of course that you will plant them with a checkerboard regularity, but in natural-looking clumps. Be careful that the base of the bulb rests on a cushion of soil rather than in a pocket of air. Label each kind as you plant, or else make a careful diagram of each variety on the plan of your border. It might be advisable to do both.

Two more important factors in the success of bulb growing need to be mentioned. Plant as early as you can in the fall, so that the bulbs can make a good root growth before the ground freezes. Daffodils particularly I try to plant in August or September, but tulips can be left until November if it is necessary. After the flowers have faded in the spring, see to it that the foliage is left undisturbed until it has begun to die down. It is through the foliage that the plant manufactures the food material which it stores in the bulb for use during the next growing season. Tulips I think are better lifted every year and replanted in the fall, but I don't do it. Your other hardy bulbs you can leave until they become too crowded to bloom well. The best time to dig bulbs is when the foliage has begun to turn brown and die down, but preferably before it has entirely disappeared. Spread them in shallow boxes or trays, each variety with its label. Keep in the shade for a few days until they have dried enough to be easily cleaned of soil or old bulb scales. Then store them until time for replanting, in a dry, well-ventilated place.

Quick-growing annuals planted among the bulbs will fill gaps that would otherwise occur in the border. Clarkia, a really delightful plant, will bloom in about six weeks from seed. Shirley poppies, sweet alyssum, candytuft, lobelia, and the annual phlox are also desirable. Aubrietia, the perennial alyssum, moss pink (*Phlox subulata*), and cerastium make pleasing ground covers through which the bulbs will push up and bloom.





A HOME ON A LIMITED BUDGET

[Continued from page 157]

makes a charge for the service. In our case it was only \$35, but if the title is particularly tangled the sum will be proportionately larger.

You will also be required to take out insurance covering the first mortgage, and the bank which is taking the mortgage will attend to this and bill you for it. At the same time it is important to take out insurance in your own behalf—bearing in mind that you are insuring a bit of antiquity not to be duplicated by modern workmen. Our equity is covered with a policy for \$7500.

Restoring

When these financial arrangements have been accomplished, you can begin to look at your property with the eye of an owner instead of a prospective purchaser.

If you have been canny, you have already examined the sills. The place to test them is inside, at the point where they rest on the stone foundation. First, make sure that there is no evidence of moist earth near them, for if such is the case, and the condition has been present for several years, you are almost certain to find a weakened sill. Test the soundness of the wood by stabbing the sill with a sharp penknife. Even though the surface appears crumbly, the knife will penetrate but an eighth to a half inch if the sill is sound. Examine the sill for 'dusting'—a sure sign of the termite or similar wood-boring insect. Sills in a condition beyond repair usually evidence their hopelessness by sagging. Do not confuse the normal settling of a house, in which house, sills, and stonework sink together and yet are still sound, with a weakened sill. Sills may be replaced, of course, if the rest of the house, in one way or another, warrants the expenditure.

The stone foundation should also be carefully checked, and any crevices filled with cement, as this will go far toward eliminating drafty floors.

As to chimneys, by all means call in a good mason and have a heart-to-heart talk with him about yours. Rebuilding a chimney is a pretty expensive affair, and should not be undertaken unless the house is an exceptional one. The modern mason may be pessimistic when he looks at your old ones. While the chimneys may not be perfect, from the point of view of the mason of to-day, you will generally find, when you pin him right down, that he will admit the chances are that it will hold up for another century or so before it tumbles about your ears. The chimney should be thoroughly cleaned out and inspected, at any rate.

It would be well at this time to discuss with the mason the prob-

lem of dampers. Of course you intend to make real use of your fireplaces, but your good heat will go right up the chimney in winter, and the friendly flies and mosquitoes came right down in summer, unless you install dampers of some sort. The flue, which you will need for the furnace, should also be planned with him. It will lead into the main chimney, but he should arrange it so that it will not interfere in any way with the use of your fireplaces.

Examine the house for leaks, and carefully mark the spots after the first rainstorm. Any reshingling which must be done should be preceded by a heavy layer of roofing paper. More often than not, though the shingles look pretty old and mossy, you can get through a season or two with them, patching here and there where necessary. Of course only wood shingles can be seriously considered for an old house, and the blatancy of brand-new ones can be avoided by having them dipped in a solution of umber and oil—which prolongs their life as well.

Ordinarily, in an old house of this type, there is only a small cellar, about ten by twelve feet, under one corner of the house. Sometimes there are two little ones, but never a large one. The cellar floor should be cemented—anyone with whom you place a mortgage will want to know if this has been done. Probably you will not know, until you have gone through a winter and spring in the house, whether or not the cellar floods—unless you can wring an admission from someone. The chances are that it will, and this must be watched for during the last two weeks in March and the first two in April.

When the interior is fairly cleared of clutter, you can begin to hold conferences with the various artisans. Hold as many and as long ones as you wish, get estimates and dicker if you can, but when an agreement has been arrived at try to keep out of the way as much as possible—except, of course, to see that your instructions are being followed and the work is satisfactory.

The following is a summary of the expenses we have been put to in the purchase and restoration and equipping of an old house for modern living. It also includes an accounting of money spent on work about the grounds and outbuildings over a period of two years. We have made some mistakes, of course, which will be admitted as we proceed.

The place as it now stands has cost us in the neighborhood of \$8300. It could not, of course, be actually duplicated, but I believe that a modern approximation of it would come to well over \$12,000, which price would not include the land or outbuildings.

Similar old houses can, however,

(Continued on page 178)

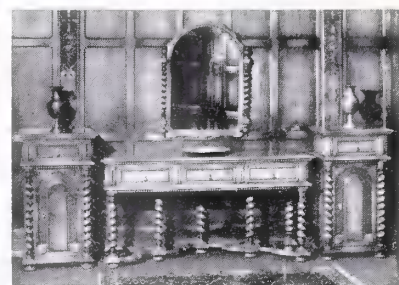
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A MAGNIFICENT chest, elaborately carved, whose prototype, over 600 years old, can still be found in All Saints Church, Hereford, England—a massive and exact reproduction of Dr. Samuel Johnson's famous dictionary table—a copy of Prince Arthur's celebrated dole cupboard—these suggest the rich variety of our extensive and authentic collection of carved oak furnishings for the home, club, studio and office.



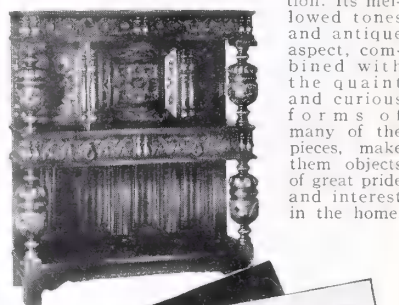
Dining Room in Ancestral Oak

THE above group had its origin in the stirring times of Charles the Second, following the rule of Cromwell, who so hated royalty that he destroyed most of the furniture in Windsor Castle. It is but one of a large number of historical groups for the dining room which can be arranged with our Old English chairs, tables, cupboards, armories, hutches and other descendants of centuries-old originals now in public museums and private collections.



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THE firm texture and enduring qualities of oak make it a superior cabinet wood, and explain why the oak furniture made hundreds of years ago is still in a good state of preservation. Its mellowed tones and antique aspect, combined with the quaint and curious forms of many of the pieces, make them objects of great pride and interest in the home.



We invite you to send 10 cents for a booklet of illustrations which will prove helpful in suggesting ways to add to the charm and attraction of your home.

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Scilla
Muscari Botryoides
(Grape hyacinth)
Daffodils
Jonquils
Tulips
(Darwin and Cottage)
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Narcissi
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●●● for the most interesting unpublished manuscript of non-fiction submitted before March 1st, 1933. The work may be biography or autobiography — the period past or present. It may be a study of modern science. It may be a history of a village or family.

●●● Detailed information will be supplied by The Atlantic Monthly Press, 8 Arlington Street, Boston, Massachusetts.

What Shall I PLANT

FOR the small garden we advise our native Carolina rhododendron (*R. carolinianum*), in Figure 1, instead of the usual ones which are so large in scale. The pink bloom comes about a month before the hybrid rhododendron and is well set off by a ground planting of some blue flower such as myrtle or grape-hyacinth. Like the other

members of the family it likes acid soil and a position on a northerly slope, or in the light shade of trees as protection from winter sun. Plants set in now should be well mulched with oak leaves. Balled and burlapped, 1' to 1½' high, they are \$2.00 each, transportation extra. — BARNES BROTHERS NURSERY COMPANY, Yalesville, Connecticut.



Fig. 1

FOR the iris lover who wants something distinctly different, there is the Holland-type bulbous iris. The orchid-like flowers grow up from the green tubular leaves sometime after the daffodils, until the climax of the German iris season. The petals are of good substance in blues, yellows, and white, frequently marked with a brilliant blotch of slightly orange yellow. They will grow practically anywhere in the United States, though they need a winter mulch in the Northern part. Plant them this month 3" deep and about 6" apart in a sunny, well-drained location. David Bless, light blue, comes early; Excelsior is a pure white with a yellow blotch. The price of each variety is \$2.00 a dozen, postpaid on orders of \$2.00 or more. — SCHREINER'S IRIS GARDENS, Route 1, Riverview Station, Saint Paul, Minnesota.

impatience for spring's arrival. Planted in a sheltered corner, you are likely to see a few fragile yellow blooms on it any time after the first of January when there is a spell of mild weather. While this vine grows more luxuriantly farther south, we have seen it thrive as far north as the Connecticut shore of Long Island, where it was planted in a sunny sheltered corner of the house. Plants from 5" pots may be had at 75 cents each, or five or more at the rate of \$5.00 for ten, carriage additional. — ANDORRA NURSERIES, Chestnut Hill, Pennsylvania.

CAMASSIAS were used by the Indians of the Northwest for food, but we would do well to become more familiar with them as an addition to our succession of spring-flowering bulbs. The illustration of *Camassia leichtlini* (Fig. 2) will give an idea of the starlike blue flowers which rise well above the grasslike leaves in late May and June; occasionally, under very

WINTER JASMINE, *Jasminum nudiflorum*, is recommended for those

Take
Your Choice
from
60 ACRES!

BRAND PEONIES



More than 200 gorgeous varieties...singles, doubles, Japs...all colors, highest ratings...early, midseason, late. ALL PROLIFIC BLOOMERS...the triumph of 65 years' intensive peony culture.

New Fall Catalog, just published, includes BRAND'S Own-Rant Lilacs (the new favorite French varieties)...great fields of Iris, Phlox, Delphinium and Oriental Poppies. NEW LOW PRICES...many unusual bargain collections.

— Write —
BRAND PEONY FARMS, Inc.
400 E. Division St. Faribault, Minn.

WHAT SHALL I PLANT?

[Continued from page 176]



Fig. 2

favorable conditions, they will even be 4' tall. They do well planted along a brook, naturalized among the shrubbery, or as a contrast for Darwin tulips in the border. They seem to like ordinary garden soil without manure, even though they naturally grow in a soil wet and heavy in winter and spring, but which dries out in summer. Plant the bulbs in quantity 3" to 6" deep in September. They are \$1.00 a dozen, \$6.00 a hundred, delivery paid on orders over \$2.50. — GORDON AINSLEY, *Campbell, California*.



Fig. 3

AMONG the few autumn-blooming shrubs is *Elsholtzia stauntoni* (Fig. 3), so recently from Asia that it has no English name. It belongs to the mint family and is of a low, open habit of growth at most 4' high. In September and October the lilac-purple spikes bloom brightly. It may be used in the wide flower border with the pale yellow chrysanthemum *Glory of Seven Oaks*, or, more useful still, it may be tucked in on the south side of a border of leggy shrubs. It is hardy in Massachusetts and westward. Plants 2' to 2½' high may be bought for 90 cents each, \$7.50 for ten, transportation extra. — PRINCETON NURSERIES, *Princeton, New Jersey*.

BEGIN your peony season earlier by planting some singles. Their

airy grace makes them hold their heads up whether outdoors or in. In our illustration (Fig. 4), *Toro No Maki* is on the left, a Japanese variety with amber-yellow centre and lilac-white guard petals; *Albiflora* is at the top, a single white with long yellow stamens; *Harriet Olney*, on the right, is a soft rose accentuated by a yellow centre. Plant them this September with the buds not more than an inch below the surface and find out why that æsthetic race, the Japanese, find such pleasure in them. As a collection these three varieties are offered at a reduction of 25 per cent from the catalogue price. One each of the above varieties will be sent for \$6.00, express collect. — BRAND PEONY FARMS, *Faribault, Minnesota*.



Fig. 4

HAVE you planted any tulips in your rock garden? Leave your sophisticated Darwin and Breeder tulips in the flower border and turn to some of the simple unadorned species. Tuck *Tulipa kaufmanniana* in among late-blooming rock plants. In the April sun it will cover the ground with its creamy-white blossoms wide-open to show yellow centres. When the sun leaves, the flowers close to show a flush of red on the outside. They grow but 6" high, lasting quite a while because they are so early. The lady tulip, *T. clusiana* (Fig. 5), follows with pointed cherry-red buds held at least 8" high. It opens to show white inner petals reminding us of the stripes of peppermint candy. Both varieties are available at \$1.00 per dozen, \$7.00 per hundred, delivery paid. — MAX SCHLING SEEDSMEN, INC., 618 Madison Avenue, N. Y. C.



Fig. 5

HARDY Lilies

should be planted in the Fall.

Horsford's perennials and lily collections are the finest for your hardy garden, sturdy and prolific, needing little care. Hundreds of varieties ready for planting this Fall for a colorful, ever-changing garden from Spring to late Autumn.

Everyman's Lily Collection

27 Bulbs 9 Varieties \$5.50

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EARLY

- 3 L. elegans, red
- 3 L. hansonii, yellow
- 3 L. tenuifolium, coral

MEDIUM

- 3 L. regale, pink
- 3 L. superbum, orange
- 3 L. candidum, white

LATER FLOWERING

- 3 L. batemanniae, apricot
- 3 L. auratum, gold banded
- 3 L. speciosum, pink

Complete printed instructions for planting and culture with each order.

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Special price-saving offers on Burpee quality bulbs, fully guaranteed. Superb mixtures of all colors: 33 Giant DARWIN TULIPS, \$1.00; 29 COTTAGE TULIPS, \$1.00; 25 BREEDER TULIPS, \$1.00; 15 of the best DAFFODILS, \$1.00; 13 favorite HYACINTHS, mammoth bulbs, \$1.00; 57 CROCUS, \$1.00. YOUR CHOICE of any THREE of these offers for \$2.75. All six offers for \$5.00. We pay postage. Order now for Fall planting. **BURPEE'S BULB BOOK FREE** — best guide to Fall planting.

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A HOME ON A LIMITED BUDGET

[Continued from page 175]

be found and restored into charming and quaint (overworked word!) homes at about the same cost, probably even less, in view of the lowered price of labor and materials.

Cost of Restoration and Improvements

NOTE: This work was done in 1929-30 and would be cheaper to-day.

PURCHASE PRICE.....	\$3000.00
TITLE INVESTIGATION.....	35.00
INSURANCE FOR THREE YEARS.....	150.00
MASONRY.....	250.00
Cementing foundation, small chimney, boiler pit, flue, opening and cleaning four fireplaces, etc.	
PLUMBING AND HEATING, PLUS CARRYING CHARGES.....	2115.00
Two baths, kitchen sink and tub, hot-water heater and copper boiler, seventeen radiators, cesspool, water and steam piping, pump	
OIL BURNER.....	594.00
PAINTING AND PLASTERING.....	340.00
PAPERS AND PAPERING.....	104.00
CARPENTRY.....	235.00
ELECTRICAL WORK.....	275.00
OUTSIDE WORK.....	354.00
Grading, restoring walls, removing sheds, lawns, etc.	
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Window Shopping

MARY JACKSON LEE will show you on these pages each month the best of the new things found in the shops. We cannot purchase for you, but for your convenience the address of the shop mentioned is given at the end of each item

OBEYING the modern edict that bathrooms shall be both glamorous and gleaming, one of our smartest Madison Avenue shops is presenting the hanging corner shelf made entirely of mirrors shown in Figure 1. It was designed by a woman who knows what women want, for there is never, never enough shelf room in the bathrooms designed by men. And, too, there is nothing that adds more to the appearance of

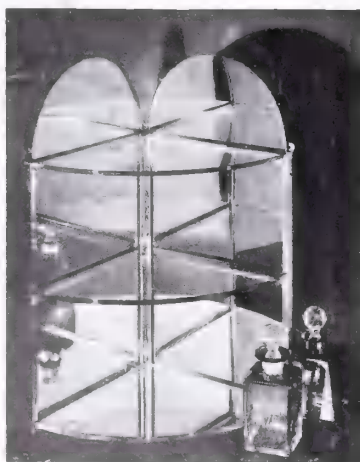


Fig. 1

any bathroom than mirrors, mirrors, and still more mirrors. The mirror sides are of heavy beveled glass, the three rounded shelves also of heavy glass, the whole set in a frame of tarnish-proof chromium. It is 19" high, 9½" deep, with a spread of 14", giving ample space for bottles and jars, and costs \$18.00, express collect.

At BAIN, 751 Madison Avenue, N. Y. C.

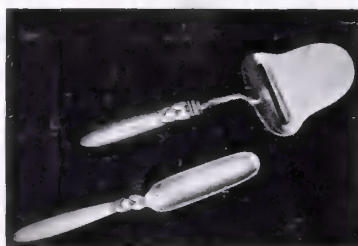


Fig. 2

BEFORE this photograph of the silver cheese plane and cheese scoop (Figure 2) was sent to the printer, I showed it to a friend of mine who I know loves beautiful silver. 'Oh,' she exclaimed, 'that is just what I want to give Eleanor for a wedding present! We bought one of those cheese planes with the knife-edged slot when we were in Holland and have used it almost every day since, but I did not know you could get them in this country.' So that is the theme of this little story, for what better recommendation can a wedding gift have than the fact that it has been proved actually useful? When you add to this that it is Georg Jensen silver (how do they achieve that exquisite, pale lustre?), sterling, of course, modeled in the stunning Cactus design, with a blade of stainless steel, and, furthermore, is an article unlikely to be duplicated, you — or rather I — have said everything. No, not quite, for the price is almost unbelievable for so much merit — just \$8.00. The cheese plane is 8" long; the scoop — for serving Edam, pineapple, and other soft cheeses — is 7" long, in the same pattern, and costs \$6.25, postage

prepaid. Singly or together, they make a dignified and useful gift. — GEORG JENSEN, 169 West 57th Street, N. Y. C.

TUFTED boudoir pillows (Figure 3) are proving even more popular than tufted bedspreads, and rightly so, I think, for I have found no other small pillows which combine so many practical qualities with such good looks and such a reasonable price. The covers are made of hand-tufted Pepperell cotton with snap fastenings on one side, so that they are easily removed from the Kapok-filled pillow for laundering purposes. There is a choice of six patterns — three geometric, one bowknot, one star, and a pattern copied from one of George Washington's quilts. Best of all, they may be had in a large variety of colors — light green or blue, peach, orchid, rose, pink, gold, buff, dark blue, and turkey red, which may be combined with tufting of harmonizing or contrasting colors. The darker colors may well be used in downstairs rooms, and the turkey red is splendid for porch use. The very

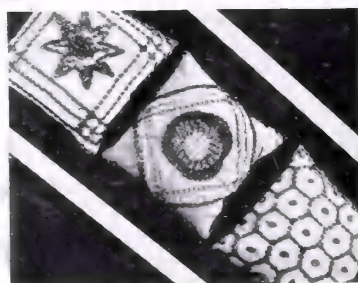


Fig. 3

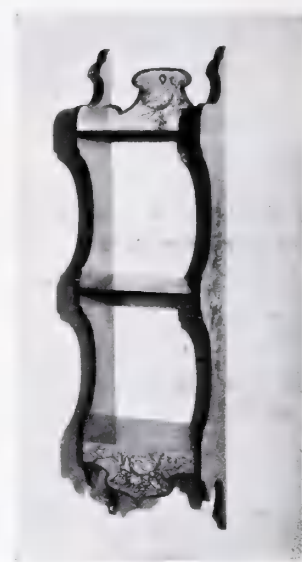


Fig. 4

reasonable price of these 15" pillows is \$1.50, postpaid. — R. H. STEARNS COMPANY, Tremont Street, Boston.

FAR be it from me to encourage the hoarding or exhibition of knickknacks. But most of us have some small bibelots of real beauty and value which deserve a niche of their own, and the little hanging shelf (Figure 4) provides an ideal haven for such small *objets d'art*. It would also make an excellent bookshelf for a guestroom, where a variety of good books should always be found and yet where space is often at a premium. And as the shelves may be painted any color or combination of colors you like, you can pick your own color



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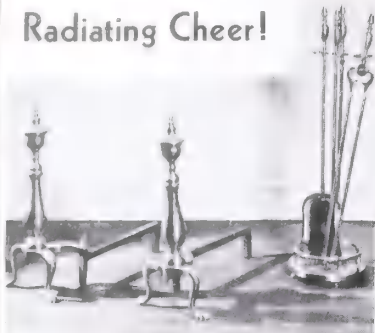
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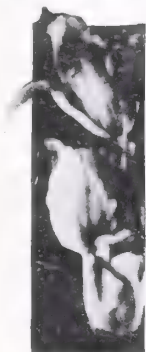
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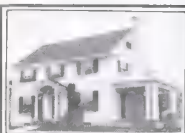
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scheme. The shelves are 28" high over all and 7½" wide and cost \$7.50 without decoration, except for the edges, which are painted a contrasting color; or \$10.00 with flower decoration as shown. Express will be collect. — HELLN DAVIS, 12 Newbury Street, Boston.

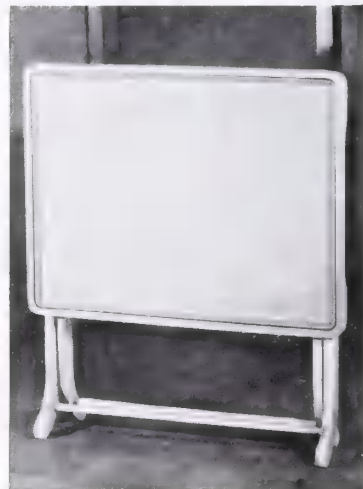


Fig. 5

THE reason I picked this little tray coffee table (Figure 5) to show you is that it combines several rather unusual features. In the first place, it is so light that you can pick it up and open it with one hand, and yet it is sturdily constructed to bear the heaviest tea or coffee service. In the second place, it stands on its own feet whether open or shut, and may be used as a screen when not in use as a table, instead of having to be carefully balanced against the wall. And thirdly, it combines good looks with a most reasonable cost. It is made of basswood enameled in

ebony, Chinese red, ivory, or jade green, with a gold line bordering the tray, or you may have it finished in maple, mahogany, or walnut. Personally, I recommend the ebony with gold border, which makes a particularly good-looking table. The tray measures 17" x 22" and the table stands 20" high. Carefully packed and express prepaid, the price is but \$7.50. — R. R. SCHEIBE, 8 Adelaide Road, Somerville, Massachusetts.

I SUPPOSE a good housewife simply can't have too many towels, and if you qualify in this thrifty category, do take a peek into your linen closet and see if you do not need some of the delightful guest towels shown in Figure 6. The reason for this urgent plea is that Fairlamb of Madison Avenue, whose linens always make my mouth water, has reserved a special lot of these dainty towels just for *House Beautiful* readers, at a price that is irresistible. They are of finely woven Irish linen crash, generous in size (17" x 28"), have several rows of hemstitching and a simple embroidered dot design. The colors are lovely — peach, orchid, or light green. A

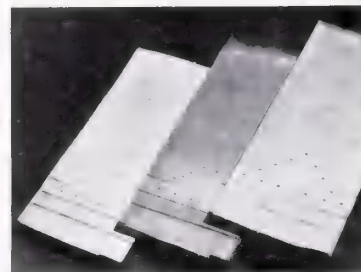


Fig. 6

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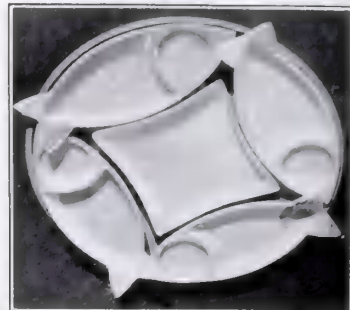
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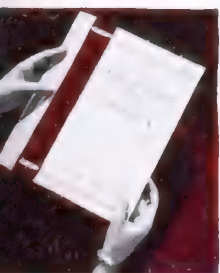
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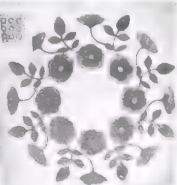
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I WAS delighted to discover this ornamental, and at the same time practical wall bracket, Figure 7, for I immediately saw a dozen places for it. Its graceful wrought-iron leaf spray has rings to hold two clear knobbed-glass bowls, and so securely that there will be no danger of water spilling on floor or carpet. Filled with trailing



Fig. 7

vines, flowers, or berry sprays, it makes a charming decoration and is an excellent way to fill a too blank wall space effectively. Length of wrought-iron spray, 24"; diameter of bowls, 4". Priced \$4.25, express collect. — REPUBLIC IRON WORKS OF VIRGINIA, Richmond, Virginia.

EVERYONE seems to be rediscovering the fun of piecing picture

puzzles together, and if you want to add real interest to this pursuit I advise you to invest in one or more of the new Medici picture puzzles. These are made from the famous

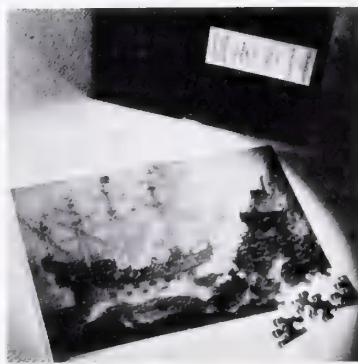


Fig. 8

color prints published by the Medici Society, Ltd., of London, and are individually cut and mounted on three-ply wood with mahogany backs. The picture shown in Figure 8 is the Spanish Armada by W. Russell Flint, R. A., which comes in three sizes: 6½" x 9", 125-135 pieces, price \$2.00; 4¾" x 6½", 60-65 pieces, \$1.00; 20" x 27", 1100-1110 pieces, \$19.00. Prices are postpaid, and each puzzle comes in a box resembling a book which makes a worth-while addition to your bookshelves. A catalogue showing a large variety of other subjects will be sent on request. — HALE, CUSHMAN & FLINT, 857 Boylston Street, Boston.

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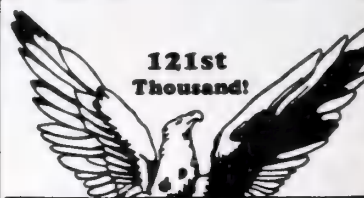
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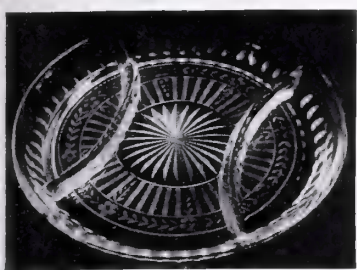
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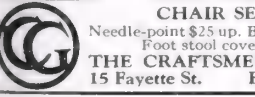
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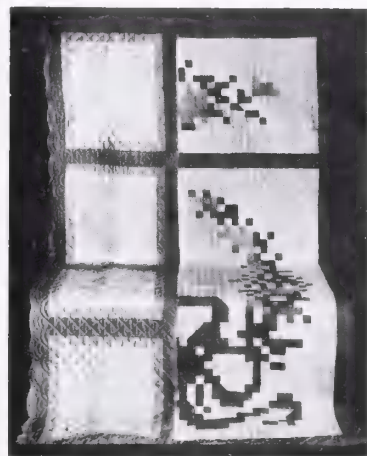


Fig. 9

so exquisite, and the quilting itself so intricate and dainty, that they will grace the most fastidious bedroom. In the photograph, the quilt is folded over so as to show half the central design and one of the lovely side panels, where the quilting is in overlapping melon shapes. If I could only make you see the luscious colors — the panels are bordered in soft French blue and pale salmon pink, the bow-knot is a darker shade of the same soft blue, and the wreath is worked out in rose and paler pink, lavender and orchid, two shades of yellow and two shades of green, against a white background. It is 78" by 94", and you may buy the stamped top, ready for cutting and piecing, with a quilting pattern and full directions, for \$6.00. This does not include the lining and cotton-batting filling, which are an additional \$2.50. The completed quilt is \$35.00, carriage collect. — ANNE ORR STUDIOS, 702 Twentieth Avenue South, Nashville, Tennessee.

PERHAPS because I have always longed to possess a really adequate fruit reamer and yet felt its purchase to be an unwarranted extravagance, this 'Instant Juicer' shown in Figure 10 made a very special appeal to me. For it furnishes complete efficiency at very low cost. It is nicely made of polished aluminum, with a strainer at the bottom to catch seeds, and the 13" base is of wood with rubber feet. It stands 11" high and is easily taken apart for cleaning. The daily



Fig. 10

chore of preparing orange juice or other fruit drinks would become a real pleasure with such an implement always ready for duty. The price is but \$3.15, postpaid. — B. F. MACY, 474 Boylston Street, Boston.

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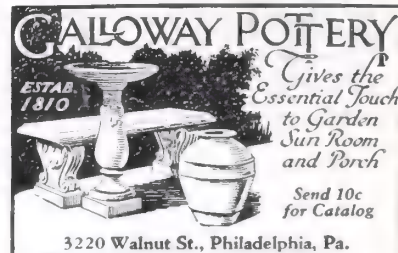
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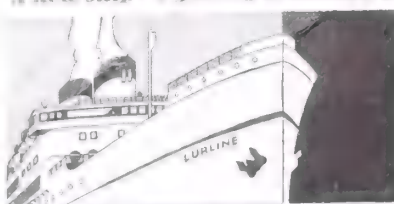
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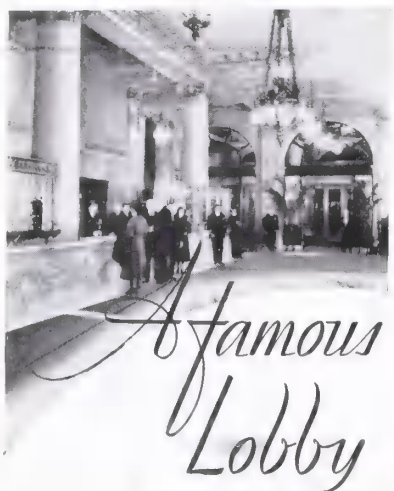
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TRAVEL

CRUISES

- December 3, 1932 *S. S. Empress of Britain*. Canadian Pacific. World cruise of 129 days. This largest ship to circle the globe will visit 81 ports and places and 23 countries.
- January 7, 1933 *S. S. Carinthia*. Cunard Line and Thomas Cook & Son. World cruise of four and one-half months which takes an unusual route, including the South Sea Islands, the eastern coast of Africa, and South America.
- S. S. Resolute*. Hamburg American Line. World cruise of 132 days, covering 38,000 miles. Thirty countries will be visited, including Bali, 'the last paradise.'
- January 12, 1933 *S. S. Lurline*. Oceanic Steamship Company. Matson Line Pacific cruise of 102 days, covering 30,000 miles. Maiden voyage of this newest luxury liner—fifth of a series of successful Around-the-Pacific cruises under the same management. The interesting itinerary includes a direct call at Bali.
- January 14, 1933 *S. S. Augustus*. Italian Line. World cruise of 129 days. Interesting itinerary includes Tripoli and Bali.
- January 14, 1933 *M. Y. Stella Polaris*. Raymond & Whitcomb world cruise of 109 days, visiting unusual ports impossible for regular liners to reach. The itinerary includes the Fiji, Cocos, Galapagos, and South Sea Islands and a visit to Abyssinia.
- January 31, 1933 *S. S. Empress of Australia*. Canadian Pacific. Mediterranean cruise of 69 days. Shore excursions optional.

I WAS never more impressed with the comforts provided for ocean travelers than during a recent cruise to the South Seas and Orient on board one of the Pacific's newest liners—an impression heightened by the contrast of being able to step across the gangplank at strange ports and explore primitive lands knowing that at any moment one might return on board to find awaiting one all the conveniences and luxuries of a modern hotel.

An amusing incident took place during our call at Suva, in the Fiji Islands, where a number of natives were invited aboard to inspect the new vessel, designed particularly for cruising in the tropics. When they entered the air-conditioned dining saloon, which was twelve to fifteen degrees cooler than the normal temperature outside, the natives actually began to shiver, indicating their discomfort by drawing their abbreviated garments tight around their bodies. But to us Americans the cool dining saloon was a delightful refuge from the tropic heat, demonstrating that the modern liner can manufacture even climate to suit the whims of its passengers.

This contrast between the primitive and modern is a striking feature of any cruise off the beaten path of world travel, and the more modern the ship, the more striking the contrast. These new liners plying the South Seas—Australasian lane are not only a tribute to the genius of American shipbuilders, but a lure to those who wish to explore the far-off places of the world without forgoing the comforts of civilization.

C. W.

AFTER eight restful days over the picturesque southern route of the Atlantic, the traveler wakes amid balmy breezes and glorious sunshine to gaze upon mountains, their tops half veiled in mist, abruptly rising from the sea. These are the Madeiras—the Purple Isles of the Sea.

In the foreground lies Funchal, a town of white, red-roofed houses, beautifully gardenized, rising tier after tier, and spreading out along the bay and back among the foothills. The vast panorama seems like a mountain of temperate and tropical trees and a profusion of beautiful flowers—poinsettias, bougainvillea, hibiscus, violets, and bigonia; a riot of colors.

A swarm of tiny boats greets your ship as it slips into the smooth waters of the bay. These bring the flower vendors, laden with baskets of purple violets, brilliant azaleas, fragrant honeysuckle, the sellers of choice laces, embroideries, and wickerwork.

Tradition says Madeira was discovered by Phœnician adventurers, but there is no record of a settlement until the visit in 1419 of the Portuguese, who still own the islands. Columbus made his home on these islands in 1479 and here conceived the idea of a westward sailing.

Although Madeira is favored with one of the most delightfully equable climates in all the world, progress, as we know it to-day, has been slow. One never rushes in Funchal, and the foreign visitor quickly succumbs to the spell of leisure, contentment, and quiet which pervades the narrow clean streets. There is not even the clatter of shoes to disturb the quietude, as the natives wear a flat-heeled, soft-soled boot, turned down at the top, and made of a beautiful doleskin.

You are glad to ride and explore in a *carro*, the quaint native means of transportation. It is a low wooden sledge drawn by sleek brown bullocks. The two seats, facing each other, are of native basketwood and the runners are of iron. A man and a boy accompany each *carro*—the man leads the bullocks, and the boy, with a bundle of greasy rags, lubricates the runners, first on one side, then rushing around the vehicle to the other side, to ensure smooth travel



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PEKING PICNIC

BY ANN BRIDGE

(Published September 9th)

The author of "Peking Picnic" was brought up in England, but has lived in China during the stirring events of the last few years. This, her first novel, is described as an unusual story of legation life in China, which reaches its climax when a picnic party organized by the wife of a legation official is attacked and held captive by Chinese bandits. It is skillfully told and shows a remarkable understanding of China and the Chinese, as well as a thorough knowledge of the language. \$2.50

THE ATLANTIC MONTHLY PRESS
8 Arlington Street Boston

TRAVEL

[Continued from page 194]

over the tiny cobblestone pavement.

You rattle along in this to the railroad station, where a funny little cogwheel train 'choo-choos' you up three thousand feet to the summit of Mount Terreiro da Lucta, passing, en route, farms and vineyards built in terraces on the steep mountain side. Starting in the sunshine, you ride through clouds and emerge again in sunshine on what appears to be the top of the world, in a garden of earth's choicest flowers, each vying with the other in the brilliancy of colors. Here you are met by poorly clad hammock bearers, who for a few pennies will carry you the several hundred feet to Mountain Top Hotel. You eat your lunch and gaze out upon the glorious panorama of Funchal, its tiny harbor, and the blue Atlantic stretching away on all sides to the horizon.

The return ride to town is a thriller. One may return by train, but who wants to when basket sleds, just for two, invite you to toboggan, lickety-split, down the winding cobblestone road — the only toboggan without snow in the world — for the entire three thousand feet? Two men guide your sled with ropes. They start on the level with a run, but soon gain momentum, and you swish from side to side and swerve around sharp curves at such speed that you scream with fright and finally lose your breath. You cling like grim death to your companion and reach the end of the road exhausted; but you would n't take a million dollars for that experience.

S. B. A.

A TINY rack-and-pinion railway takes us inland from the Corinthian Gulf; for two hours it ascends the rocky mountain gorge. It is a thrilling experience! The train, hardly larger than a toy, struggles upward, its shrill whistle warning the mountain goats at every bend. On either side are mighty rock cliffs topped with shaggy pine, cliffs so tall that their summits are lost in the sky. Below, the mountain torrent roars.

At a miniature station we descend. Then on mule back we follow a zigzag path which climbs to Megaspilæon (Great Cave) Monastery. The path winds between vineyards and vegetable gardens. The wild rose blooms sweetly, cyclamen and poppy carpet the grassy patches where sheep graze, and tiny brooks spill down the mountain side. Verdant and fertile is the convent's property!

Our mules pace slowly, for the path is steep. Life on the terraces is disclosed to us in panorama. The monks, with their flowing black robes, their black beards and long hair, their black cylindrical hats, each cultivate a patch of land. We pass one busy with spade and

shovel, digging an irrigation ditch to bring brook water to his vegetables. Another monk is building a pergola, a third tends the beehives placed neatly in rows. Yet another feeds the chickens; a figure in black, prophetic, mysterious, surrounded by a multitude of hungry fowls!

The monastery is built up against a precipice of rock and covers a cave one hundred feet high and two hundred feet wide. It was founded in the fourth century, but the present building was erected after a fire in 1640. The base of the building (about twelve stories) is built of red brick, the upper part of wood. The monks, now numbering less than a hundred, have their private quarters in the wooden section. Each paints the outside of his dwelling (with its little windows and balcony) some favorite color. Mauve, blue, pink walls — orange shutters, pale green shutters; they look like so many penthouses perched gayly on the top of a communal skyscraper. A skyscraper dwarfed by the immense surrounding cliffs to the size of a doll's house.

R. M.

IF you visited the Colonial Exposition in Paris and saw the reproduction of the temple at Angkor Vat, do not imagine that you have witnessed the true glories, or thrilled to the strange spirit of mystery that pervades the true Angkor Vat; but let it spur you on toward a visit to one of the most remarkable spots in existence. Angkor Vat has been known for scarcely two generations, and until a very few years ago the trip into the interior of Cambodia had to be made by water — a tedious journey of nearly a week. Now a fine road leads direct from Saigon through Phnompenh, the capital of Cambodia, to Angkor. It is a beautiful ride, leaving in one's memory a kaleidoscopic picture of rice fields, pagodas, palm trees, and jungle. You should arrive at Angkor in the evening. That is the time when the spectator grasps the sense of its glory and loneliness to the fullest extent. Indeed you gaze on the pile (it is not a ruin) with misty eyes and a queer constriction in your throat, it is so vast; but the secret of the vanished race that built it lies forever behind the stone lips of its thousand Buddhas. You approach the temple by a causeway over the broad moat, sluggish with waterlilies, and as you come nearer you are astounded by the height of its towers. You wander up and down its empty galleries with hushed footsteps, thinking any moment to come upon the ashes of an altar fire just gone out, and you leave at last with the sense of having been in a dreamland where such lonely grandeur might seem to belong.

M. T. P.



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THE *House Beautiful*

OCTOBER 1932

NEXT MONTH

THE art of using old things in a modern way is well exemplified in a house in New York City, the interiors of which are illustrated in the next number. This is a delightful two-story maisonette which has the charm associated with traditional furnishings and the freshness of the contemporary point of view.

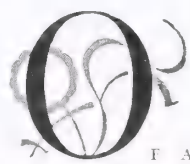
BOTH smart and practical is the studio in Chicago that serves equally the living and professional purposes of an artist. Modern furnishings and modern murals and an ingenious arrangement of the dressing and sleeping quarters give it a decidedly individual flavor.

PROBABLY the upright piano, in spite of its name, has caused more rooms to go wrong than any other piece of furniture. That it can be made to play the part of a respectable and even helpful member of furniture society is proved by the sketches and plans of rooms which are made distinctly individual because of the original placing of this usually cumbersome piece.

A SUBJECT that is seldom given sufficient consideration is the winter effect of planting about the house. A comprehensive article fully illustrated will describe suitable planting that is attractive all the year and that does not have to be protected by burlap or boxes during the winter months.

THERE will be several pages showing beautiful gardens in different parts of the country, two in the romantic land of Hawaii, and one in historic Georgetown, where so many old houses have been brought back to renewed usefulness.

MISS TAYLOR will continue her series by telling how to distinguish between well-made and shoddily made furniture, and Miss Lewis will tell how to dry your room out of the doldrums with color. And there will be many other pages to keep you informed of the newest and best for house and garden.



OF ALL the pitfalls that lie before the gardener, perhaps the one that most frequently entraps him is the unsuspected one of loss of perspective. It is the rare gardener who can still see the garden for the flowers after he has become involved in the intricacies of varieties and their culture. It may be the owner of the garden who develops this myopia or it may be the hired gardener, to whom too often the maintenance and the renewal of the garden are left, without the directing hand of the landscape architect who created it. And the hired gardener, whatever else he may have learned at Kew, did not have a course in æsthetics.

These gardeners' gardens are unfortunately not uncommon. And, more unfortunate still, they are opened to the public and visited by hundreds of garden lovers and seekers after garden knowledge. The discriminating can learn from them, for often they display new varieties and a wide range of flowers grown under ideal growing conditions, so that they offer a real opportunity to add to one's plant vocabulary. But too often these gardens are bad in design, and still more often they are truly horrendous in color. Crimson and magenta and orange and pink are massed side by side in a way that passes the understanding of a colorist, even a modern one. One large garden, recently visited, probably no less than 100' x 300' in size, was composed of large, adjoining areas of red Geraniums, polyantha roses, variegated orange snapdragons, red cockscomb, and rose-pink phlox!

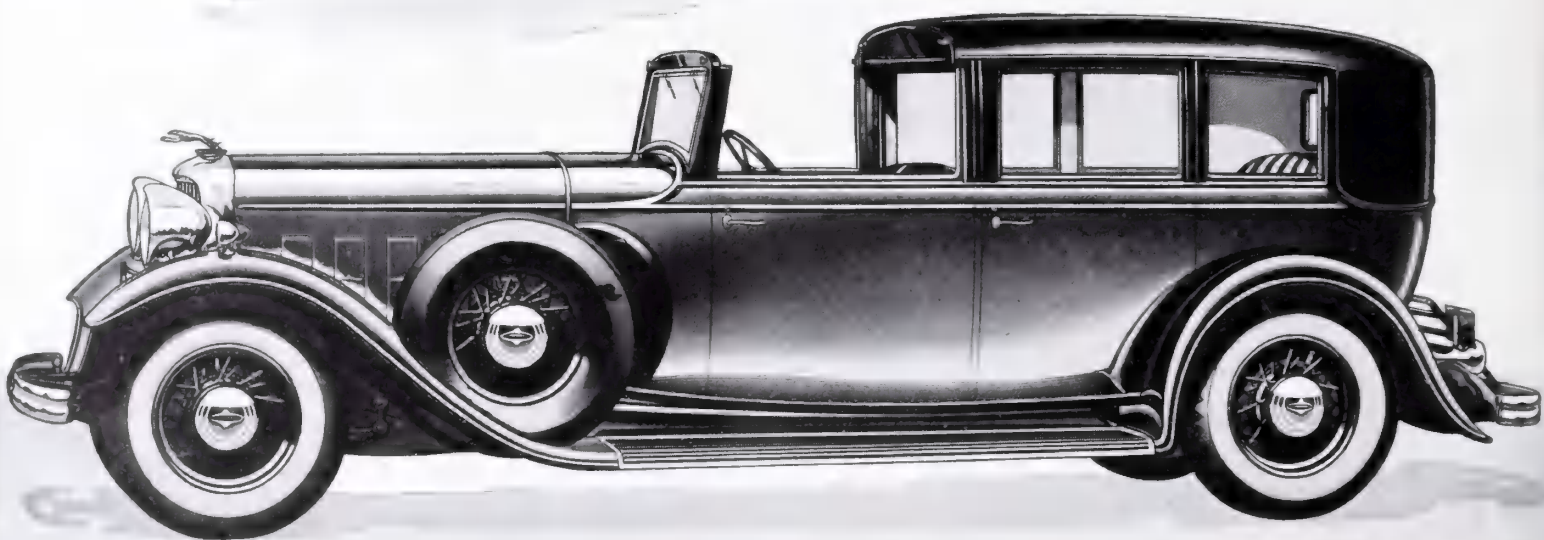
WE react to what we train ourselves to observe, and it is perhaps an interesting commentary on our own criticism of this garden that our companion was more disturbed by its flat horizontality than by its harsh colors. So, too, the gardener undoubtedly had his own notch on an appraising yardstick, but obviously it was one which considered something other than color. Why should not the local garden club, under whose auspices these gardens are usually opened, include a brief comment about each one on the printed lists of gardens that are distributed to the public? These comments need be constructive only, pointing out the good features of the garden, the rare varieties, the interesting use of unusual plant material, the excellence of the hedges, or, in those cases where it is notably true, the satisfying color combinations. An indiscriminating public would then be intelligently guided and the wise would make their own comparisons.

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HOUSE BEAUTIFUL

Style Notes

ONE of the many indications of the popularity of the classic and neoclassic in decoration is the revival of lyre-shaped details in furniture and various ornaments. There are new tables which show various forms of this favorite motive of Duncan Phyfe, one especially which has a carved lyre with plated tubing for strings and details picked out in gold leaf. A new lamp base is an intricately carved wooden lyre painted antique white and accentuated with gold leaf. This has a shade of white taffeta with a pleated swag drapery of gold-colored satin at top and bottom.

URN-SHAPED VASES, which are almost an inevitable accompaniment of Empire or Biedermeier furniture, are another evidence of the classic note. Old Sheffield plate urns, meant originally to be wine coolers, are now, in these arid days, used for indoor plants, or as lamp bases. In this latter rôle they have shades of silver-leaf paper or fluted white parchment bound with chromium bands. Large clear-crystal urn-shaped vases with twisted sapphire glass handles and base make amusing aquariums for the Empire room.

GREEK VASES also find themselves playing a new part, being copied in wood for lamp bases with the figures and details carved in relief and painted in the terra cotta, black, and white of the originals. Shades of copper-colored or of gold-leaf paper are used with these bases.

GOLD AND WHITE CHINA, the pride and joy of every prosperous housewife of the past century, is again revived for those who lean toward the Victorian. Some of the china has one or two narrow stripes of gold; other patterns have a wide border of gold bands in diminishing widths.

PAPER ARCHITECTURE is still looked upon with favor, and, at a recent showing of new wallpapers, printed curtains hanging from

ceiling to floor, with valance, and draped up over huge brass tie-backs, covered one end of a tiny room. They gave the illusion of a huge window through which one looked out to an alluring view. The effect was a bit theatrical, perhaps, but certainly a sense of space was achieved.

ALSO AMONG THE NEW WALLPAPERS were several in the elaborate patterns of the old flock papers, reproduced from old blocks. Some of the designs had cartouches with scenic panels, inset in scrolls of flowers and foliage, or trophies of the hunt or war, or mythical animals. Delightful and whimsical papers in Chinese taste with vivid designs on gold backgrounds, as originally made for the gay courts of the Louis's, were conspicuous, and also huge flowers in grisaille on shades of magenta pink reprinted from the elegant papers of Herr Biedermeier's day.

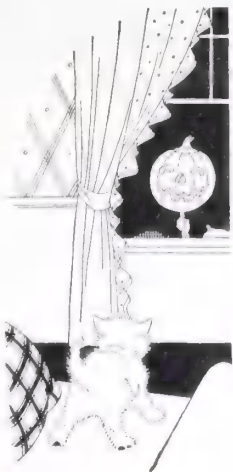
FABRICS of synthetic silk have gay flower designs in delicate coloring and softly etched effects quite reminiscent of the lovely old silks and satins hand-painted by artists of the seventeenth and eighteenth centuries.

FUCHSIA TONES from the palest pink to deep purple are more observed every day in both fabrics and wallpapers. These present a gamut of color that will fit into almost any scheme of decoration, although they primarily favor the 1820 to 1860 period.

END TABLES are becoming more versatile, as proved by those of most circumspect appearance which, when opened, are found to be the most practically and completely equipped of refreshment stands. They are lined with white enameled metal with polished chromium partitions to hold glasses and bottles and racks for muddlers, spoons, and corkscrews.

RUFFLES in crescendo or diminuendo appear on valances and on curtains for Victorian sitting-rooms. These are finished with fluted ribbon trimming of contrasting color, with fringe tied at the ends to make tiny tassels or with velvet loops. One room recently seen had white glazed-chintz curtains with the entire lower half from the tie-back to the floor of graduated French blue glazed-chintz ruffles edged with a half-inch mulberry knife-pleated band.

AMONG the newest damask cloths for formal tables are those with a wide floral-patterned band in color woven through the centre of the cloth. The color may be chosen to harmonize with the china and glassware used. No centrepiece is used with a cloth of this type.





TAKING FULL ADVANTAGE OF THE OUT-OF-DOORS

*This view of the living-room end of the house at Spring Pasture shows the tiny slate-bordered garden whose paths, as well as the terrace, are covered with white pebbles. Above the living-room and opening from the bedroom is a roof terrace from which views of the distant city can be enjoyed.
Eleanor Raymond, Architect*

THE HOUSE BEAUTIFUL

BUILDING : PLANTING : FURNISHING



SPRING PASTURE—OUR EXPERIMENT IN THE COUNTRY

The House of Rachel C. Raymond, Decorator, in Belmont, Massachusetts

BY EDITH KINGSBURY

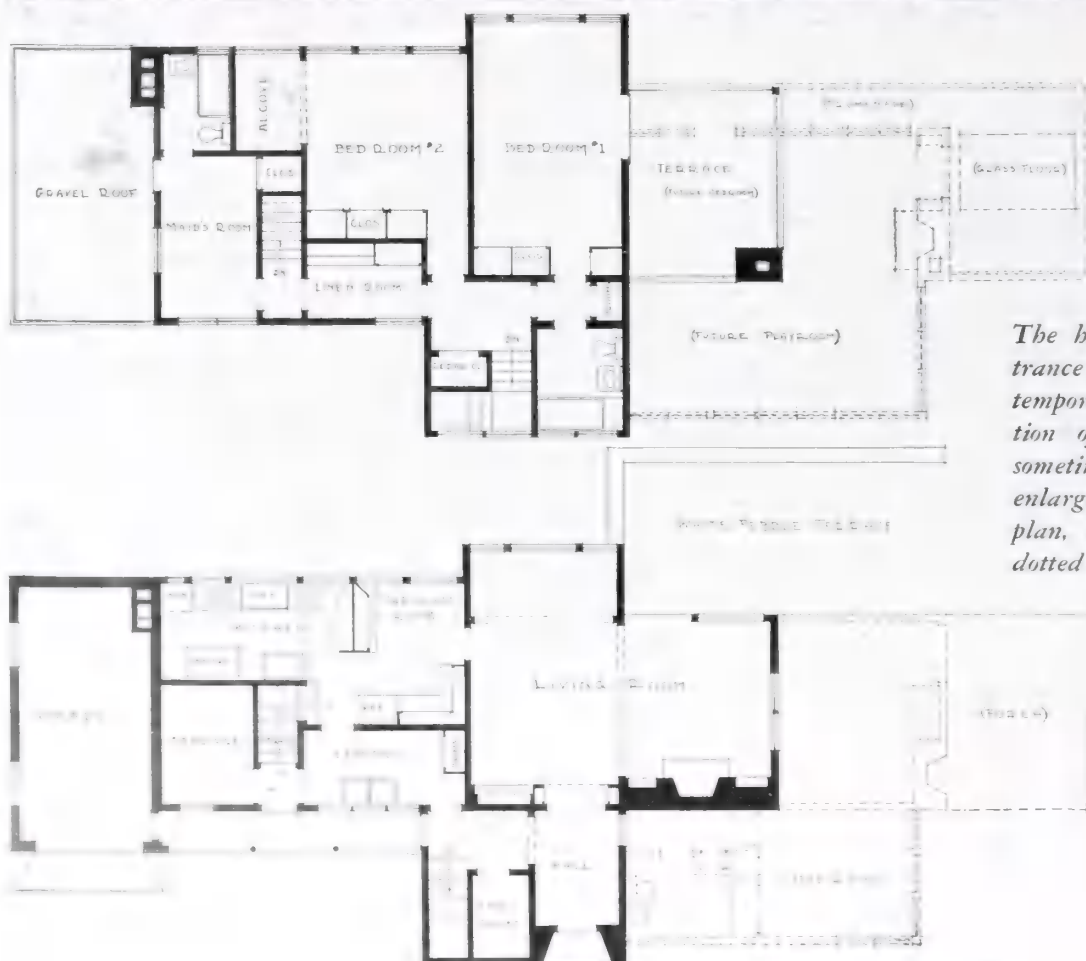
ELEANOR RAYMOND, ARCHITECT

DURING the hot summer of 1918 a group of architectural students in Cambridge, drafting for the government, used to spend their evenings on one of the near-by hills to be cool and away from the noise of the city. Walking through the woods and fields past only an occasional farmhouse, they chose, each one, a site for the house they would build 'some day.' Twelve years later one of their number, coming back to build her house, found but one of the chosen spots unclaimed. The points which originally had determined the choice were: an extended view over tree tops to the towns along the horizon, a view which because of the sloping character of the land could never be taken away; aloofness from the road; a fine growth of cedars, common barberry, and wild apple trees; and a brook.

These four important assets still remained, so why had this one spot been saved for her? The answer is the brook, which flows from a never-failing spring that, on the deed, gives its name to the land, 'Spring Pasture,' and has been handed down through generations in the same family with the instruction that all other land be parted with first. Its cold bubbling water has been piped and still runs into

three of the old farmhouses, though now the town water bears its share in supplying the demand. The overflow which forms the brook gives a chance for a natural bog garden with trillium, jack-in-the-pulpit, and ferns already growing, and highbush blueberry, elderberry, and spicebush arching overhead.

The land is aloof, as it has a narrow frontage on the road, widening farther back to a hundred and eighty feet, with a neighbor on one side over the stone wall and natural hedge of cedar, English privet, and buckthorn, and only woods beyond the wall on the other side. Back about three hundred feet the land begins to slope down, ending at the edge of a group of fine old willow trees. There is a well-trodden grass path from the road down to the spring and on, over which, through the years, people have made their way to picnic, to get a cool drink, or to take a short cut home. The view, framed by trees, from a spot a little below the highest bit of ground determined the location of the house, and the cedars and barberry its colors. A tall straight cedar and a twisted apple tree occupied the site chosen, but by careful planning the house was built between them and they became a part of the design. The



The house as seen from the entrance road masses up well. A temporary stable occupies the position of the future garage, and sometime, also, the house will be enlarged according to the original plan, which is indicated by the dotted lines



The house is built of rough-sawed matched boards which give a pleasant texture. It is painted a gray-green, with the front door, iron railings, and posts supporting the roof of the passage from the hall to the attached garage painted red, recalling the barberries which grow abundantly all about the house with the cedars. The awnings are white sailcloth





The hall opens directly into the living-room, without doors, but with an enframement of bookcases and cupboards. On these cupboard doors is old Chinese hardware that recalls the Korean furniture which is used here and there throughout the house. The walls of this hall are painted blue-green

driveway follows along the northern wall under apple-tree boughs, but bends its course to save the trees.

We were coming to the country to live after a long trial of the city, and we wanted a house that would make the most of the opportunities this land was giving us — that is, a house with all possible beauty, comfort, and convenience for simple living, but as little as might be walling us in from the out-of-doors. The solution was a 'contemporary' house, with flat roofs for porches, large glass areas to let in sunlight, and views of the ever-changing trees and sky and birds. The house is built of cedar matched boarding with a rough-sawed finish that gives texture and pattern to the walls, so different from the stiff hardness of modern materials in this style of building.

The house as originally planned was larger, with a wing which increased the size of the living-room and gave one downstairs guestroom with bath, and two additional rooms on the second floor. But the pressure of the times made it necessary to cut the wing from the much-admired plasticine model and substitute a small one-story extension to the living-room, with porch above. Of course this can be altered at any time and the house enlarged to the original plan. A chimney problem resulted from the change, but was met by bending the flue to bring the chimney out at a corner of the porch, where it balanced the design. It was then tied to the main house with beams, and encased in matched boarding. This was a unique treatment, but, it is apparent now, a logical one. The extension of the house is

The woodwork in the living-room is of white birch treated with pigment in transparent wax. This gives it the tone of sandalwood, and the Japanese paper on the wall, laid in horizontal blocks, matches it in color. At the windows, which are office-type steel casements, are simple curtains of natural raw silk



roughly north to south, with concentration of glass on the south and east. The tall formal cedars make an ideal background for this horizontal type of house, and it is painted gray-green, the color of their berries while the bloom is still on them. The front door, iron railings, and posts supporting the roof of the open passage are red, recalling the color of the barberries found all over the pasture in the fall.

The unit of design is the horizontal rectangle, seen in the mass of the house and its subdivisions, such as the wide groups of windows, and also in the smaller details.

The living-room, for example, is a rectangle itself, with a rectangular alcove for dining. The design of the fireplace, bookshelves, and cupboards, the office-type steel casements with their horizontal panes, the glass doors and even the screen doors, and finally the horizontal sheets of Japanese paper on the walls, all carry out the unit of design. The absence of mouldings or curves adds to the simplicity of the room and makes it a restful background against which well-designed Korean and Georgian furniture is perfectly at home. The hardware is old Chinese on the cupboards, though modern-design black bakelite and aluminum are



The kitchen, as well as the other rooms, has the advantage of abundant light. With its light sand-colored woodwork is used a brilliant lacquer-red linoleum floor, while behind the table is a panel of black linoleum against which hang well-polished pots and pans

used on the doors. The paneling, white birch treated with paint and transparent wax, is sandalwood color, and the Japanese paper blends with it in tone. The colors of the rest of the house — shades of green, blue-green, lacquer red, and black — come into the room in the rugs, furniture, and wall hangings. The curtains of natural raw silk, hanging straight, blend with the walls and form part of the background. The deep window sills, protected by glass, hold many plants.

Our plan of living does not find space for a formal dining-room, but for an alcove which gives each member of the family a chance to look through the window at any visiting bird or blossoming tree. At other times the table can be used for study, as it is enough apart from the fireplace group. This is also true of the opposite corner, which is a good place to read in or listen to the radio that is concealed in a cupboard. There is free circulation from the hall to the living-room and dining alcove, which, with the many

windows and glass doors, gives a feeling of airiness and space and permits a view of the pastures as soon as one enters. It also makes the house light and cheerful even on a very dull winter day.

The kitchen has been built as originally planned and so can service the larger house if ever the wing is added. The pantry and kitchen are one, save for the projecting shelves, which indicate their different uses. In the absence of a dining-room, the ample closet and drawer space in the pantry is especially valuable, and eliminating the door between pantry and kitchen results in a great saving of effort. The bright lacquer-red linoleum floor makes this room gay, as do the windows with their morning sunlight. There are many ideas to make work easier, such as the black linoleum wall behind the pots, low shelf for beating, and ventilated closet with its stationary rack for drying dish towels.

Upstairs a roof terrace at either (Continued on page 263)

The bathroom also becomes a sun-room. Here the glass-topped shelf at the end of the tub is a great convenience



In the owner's room is an alcove for the bed. When the house is enlarged this will become a bathroom. The entire side of this room is filled with windows, making room and hillside almost one. The painting is by Margaret Sargent





A DIRECTOIRE

BREAKFAST-ROOM

A. L. DIAMENT, Decorator

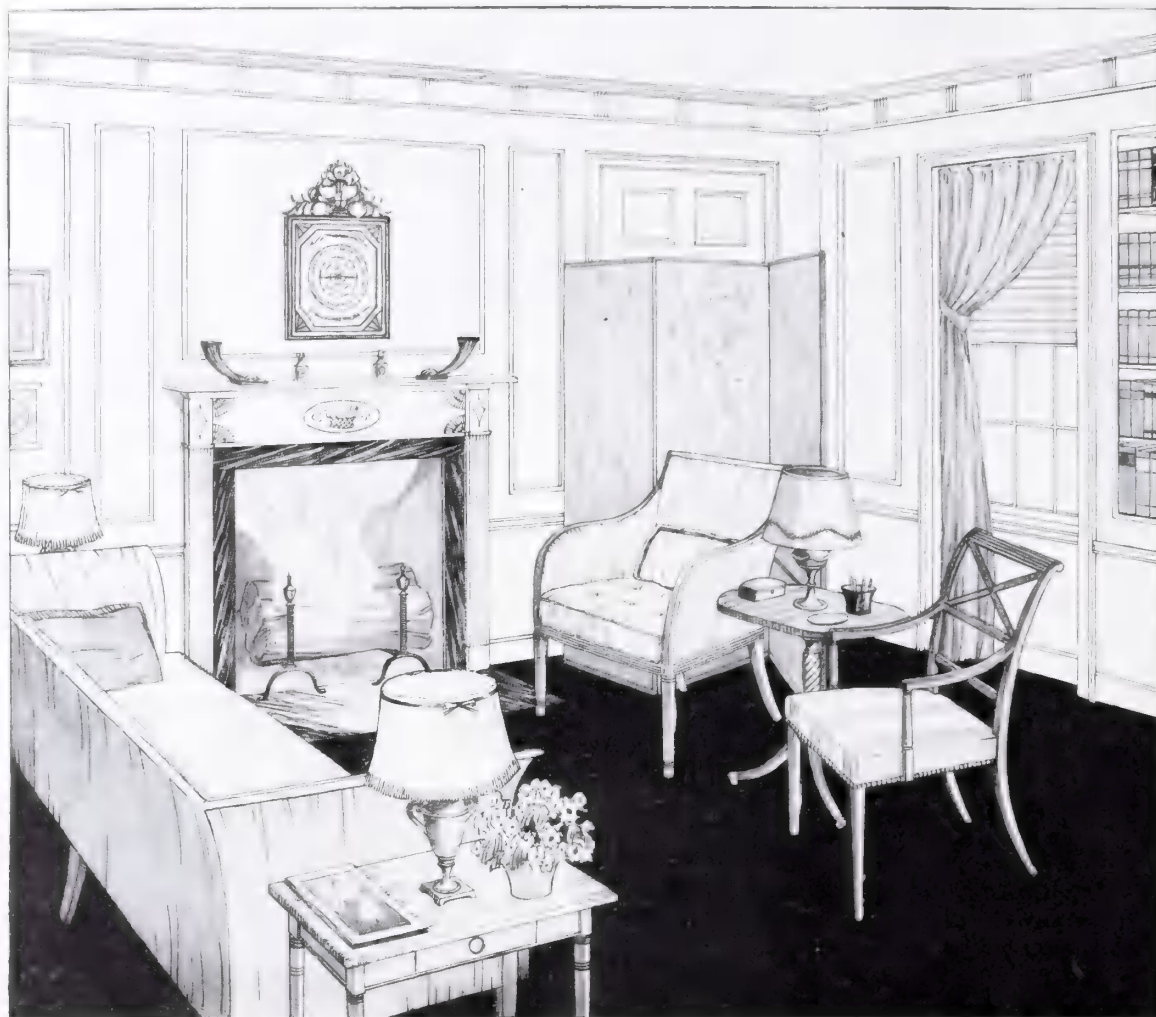
The walls of this room are a light blue-green, while the wood-work is lacquer red. With these is used a blue-green linoleum with a white centre star and line border. The table is blue-green with painted cream detail and a green and cream marbled top. The rush-bottomed chairs are painted to match the table. The cupboards at the end make this a practical room as well as an attractive one. These have ornamental stars and arrows in gilt and black. Details from antique hand-blocked wallpapers are mounted in lacquer-red frames for wall decoration



Pine wood with dull waxed finish forms the bookshelf wall of the library that adjoins a garden room. The other walls have wallpaper reprinted from old blocks, with a leaf design in soft tan, brown, and gold. An Oriental rug in tans, blues, rose, and crimson, and antique hooked scatter rugs, are used on a wide-planked floor. A French provincial armchair of maple is upholstered in a blue-green chintz with naturalistic bouquets of yellow, white, and blue garden flowers. The tiling of the garden room beyond is terra cotta and green-blue to match the woodwork of the room

WHEN BOOKS AND PLANTS FORM THE DECORATIONS

A. L. DIAMENT, *Decorator*



PULLING A ROOM OUT OF THE DOLDRUMS

1. If the Room is not paying Dividends in Satisfaction, try Reorganization

BY ETHEL LEWIS

WOMEN always say 'there is nothing like a new hat to pull one out of the doldrums.' But a hat can only be worn outside the house, and equally often something is needed to build up the morale while in the house. Perhaps the house needs a new hat, too. This may appear in many guises. It may mean only a slip cover on a dilapidated chair; it may mean new glass curtains, or the old ones made over or dyed; it may mean a new chair or table or lamp; or it may mean simply reorganization.

Everywhere the value of reorganization is now recognized, from the palatial bank to the corner laundry. These times of stress have forced us to look over what we have, and, if need be, subject it to analysis. Perhaps it is just a question of arrangement, a matter of transferring from one department to another, or it may be a matter of elimination — getting rid of dead wood. If these methods of procedure bring good results in the business world, they should be equally efficacious in the home. Take your

house in hand as firmly as you would your business and see what can be done to pull it out of the doldrums.

If the living-room, for instance, is not paying dividends in being a happy, livable room for the whole family, there is no doubt but that it should be subjected to reorganization or rearrangement, until each and every chair, table, lamp, and accessory is putting forth its best efforts to make a delightful room — one you are glad you invested in. It may be that transference from one department or room to another will make for better results. The rug in the living-room that has never been just right may be the one thing needed to improve the dining-room. The china cupboard that is just too large for any of the wall spaces in the dining-room may fit nicely in the hall, where it can hold the overflow books instead of the unused china. But the best results of all very frequently come from cleaning house — oh, not the soap and scrubbing-brush variety, but doing away with the nonessentials.

REORGANIZATION BRINGS ORDER

BAD PLAN 1. *Below at the left is shown the room with furniture in an illogical jumble*

COMING back to our first consideration, rearrangement, let us study one or two concrete examples. For instance, there is that nice living-room shown in the plans and perspective on this and the preceding page. It is a good-sized room, 14' by 20'. As you enter from the hall it seems a bit like an old-fashioned waiting-room, with a series of chairs and tables arranged against the wall. There is no invitation to enter, to sit and chat over a cup of tea.

There are three good-sized windows opposite the entrance, but each one is blocked off by furniture. The same is true of the windows at the end of the room, and all of them look shrouded despite the shiny damask overcurtains that are looped back

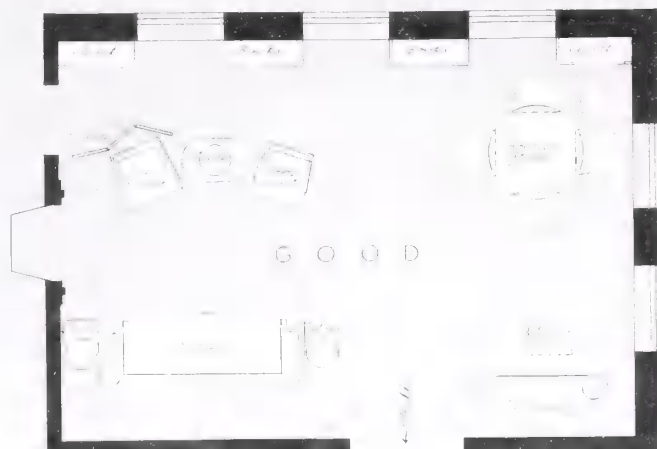
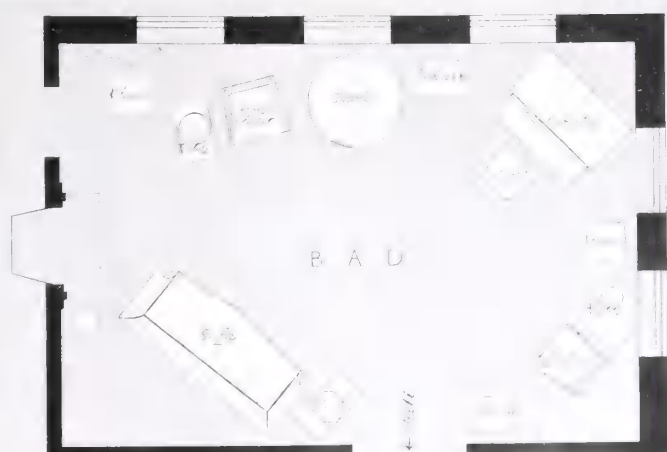
very low — on a line with the window sill. The fireplace cannot even claim your interest, for nothing is centred around it. The large sofa set diagonally across a corner obscures one end of it and makes it seem inaccessible. The door at the other side of the fireplace is a little-used entrance to the dining-room. However, the eye is at once directed to it by the wide unobstructed path leading to it from the entrance archway. It is always well to keep a passageway open, but this is more like a wide swath cut through that section of the room. The screen against the wall is pretty, but far from useful, as it hides the wall and part of the window drapery as well. Altogether this is not a very livable room.

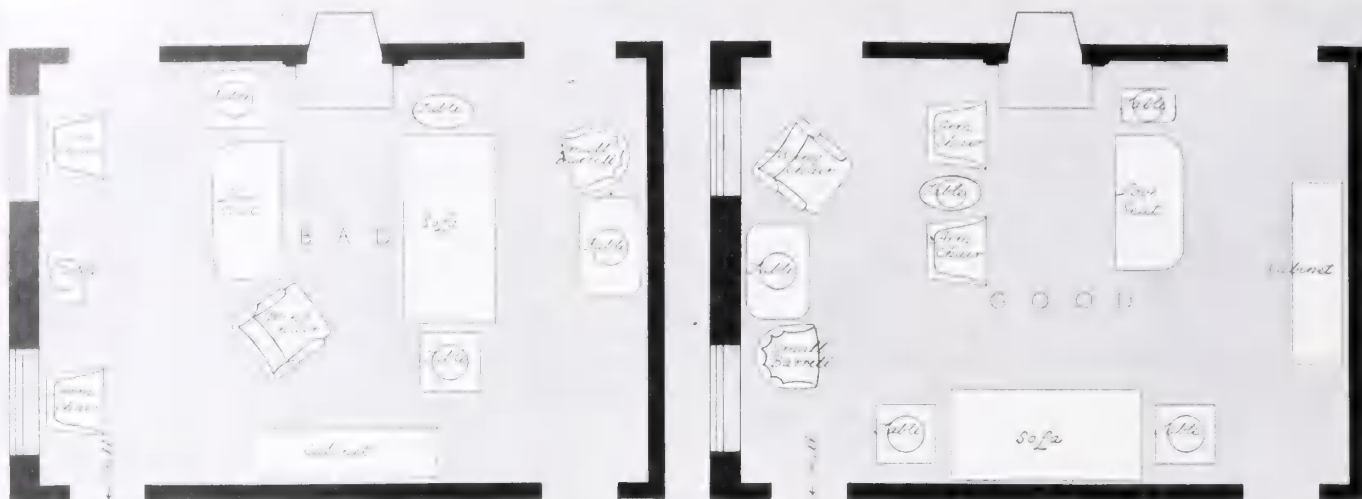
GOOD PLAN 1. *Below at the right, and in the perspective on the opposite page, the furniture is reorganized into practical groupings*

WITH a little reorganization, what a different room is achieved. Look at the plan marked 'good' and look at the perspective, and see what a transformation has taken place. There are different groups that invite you to enter. First of all consider that far wall with the three windows. Each of them now can have a small bench or window seat. Even though the room has been cut down by the depth of the bookshelves, it still looks more spacious than it did before. The two centre panels between the windows have been converted into bookshelves. The shiny damask curtains have been replaced by dull lustrous satin, and, with the high draping instead of the low, floods of light can be let into the room at will.

Over here in the far right-hand corner that had been obscured by the secretary in the 'bad' plan, you will find one of those great aids to modern entertaining — a bridge group. The furniture is not new or different, for those four straight chairs, two of one kind and two of another, were set around the room at odd places in the old arrangement. The round table that so completely blocked one of the windows before has come into its own, for it is truly an old-fashioned card table. This so-called bridge group can be used for many purposes in addition to the obvious one. If you have work to spread out it is an excellent place, for there are no ornaments to be removed. If you want a place where two, three, or four can gather for tea or an after-theatre supper, this grouping is ideal.

The secretary that had been so awkwardly placed across a corner has a niche of its own in this new arrangement. And last and most important is the grouping about the fireplace. The two chairs on the far side are not twins, for one is a real old Duncan Phyfe and the other a very modern armchair. The screen that had no meaning has now come into its own. Placed behind the armchair, it cuts off the dining-room door and any possible draft, and adds its bit of pattern and color without interfering with the window. There is still a passageway to that dining-room door, but not such an obvious one. The sofa set at right angles to the fireplace is flanked with two tables, each holding a lamp and a few needed accessories. That completes the three groupings. The room is livable, inviting to all, and a good investment now. All it needed was a little reorganization.





GOOD ARRANGEMENT, BUT BAD SCALE

BAD PLAN 2. *Above at the left the furniture as arranged is too large in scale for its position*

In the plan of the living-room above at the left you can see a well-advertised and approved arrangement — a sofa and two tables on one side of the fireplace and a group of equal size opposite. In this particular instance the second group consists of a love seat and a large wing chair. The entrance from the hall to this room is through that doorway at the lower left, hence the first thing that you see as you come in is the back of that huge wing chair. Beyond it is the low and more delicate love seat, looking quite flattened out by the height and breadth of the wing chair. To reach the centre of this conversational grouping one must go around the mountain and enter the defile between it and the table at the end of the sofa.

One other piece of furniture that has to be recognized en route to the centre group is a long, high, and very beautiful cabinet. Bookshelves set behind glass doors are filled with numerous *objets d'art* as well as books. A splendid broken pedi-

ment tops the cabinet and makes it the most important piece in the room. Again following a supposedly wise precept, it was placed against the long wall space directly opposite the fireplace. That it helped to bar admittance to the centre group had not been considered.

In front of the windows to the left stand two straight-backed chairs with wooden arms and comfortably upholstered seats. That, too, is a recommended arrangement. Between them, but not contiguous to either, is a small table holding a choice porcelain lamp. Also quite approved except that the table is so tiny as to be of no real value. An extra table and chair were used to fill up space against the long wall to the right, though obviously that was not a good place for them. The doors on either side of the fireplace lead out to an enclosed porch, the one to the right being used more frequently.

GOOD PLAN 2. *As rearranged in the plan at the right, the heavier pieces are placed against the wall*

How very different the same room and the same furniture look when arranged with some thought to scale and proportion. The heavier pieces have all been moved back against the wall. The large sofa that seemed so massive when standing out into the room here fits quite comfortably against the long wall space opposite the fireplace. The cabinet looks even more impressive in its new location as the only point of interest on that long wall. Incidentally it helps to balance the two windows at the opposite end. The huge wing chair now stands close to a window, and the armchair near the other window. The large table quite fills the centre panel where the little table seemed so inadequate. A good lamp and the ever-needed books, magazines, and ash trays are all on this large table, which is well within reach of either of these comfortable chairs. They are both good places for reading, or just for lolling while having a pleasant chat.

The fireplace grouping is still there, but with what a difference. A bit more formality is achieved by using the two slender chairs with a small table between them — not the tiny one with the porcelain lamp, however, for that has been placed to the right of the fireplace. It is these lovely chairs that you now see first on entering, and of course they offer no barriers. The lamp on the table between them is also formal in type and not too large in scale, though quite adequate in illumination. The love seat with its small-patterned damask covering is a good complement to these chairs. While this fireplace grouping may not be quite such an aid to laziness as the one in the 'bad' arrangement, it is far more inviting. And the large sofa with its two tables and lamps is not far away. It can, if you like, be all considered as one group. The passageway to the porch is more accessible, yet without being too obvious.

LETTERS TO A BEGINNING GARDENER

X. *Putting the Garden to Bed*

BY HINDA TEAGUE HILL

DEAR LOIS, —

Your Northern garden may expect almost any time now a killing frost which will leave behind it a blackened waste. Some few hardy plants will recover and blossom fitfully, but for the greater part of your garden bedtime has come. When this happens, you can't do better than follow Richardson Wright's advice as given some years ago in his *Practical Book of Outdoor Flowers*: 'Give yourself five minutes for sentimental reverie, and then get the sickle.'

Cleaning up the garden is the first and one of the most important steps in putting it to bed for the winter. This is not merely for the sake of its appearance, but to do away with the possibility of harboring diseases and insects in dead flower stalks and garden rubbish. Cut off all dead tops and burn them. Cut down old stalks of perennials, and pull up all dead annuals. Keep right after the weeds as long as the ground can be worked. Get them all out from the perennial border, the bulb beds, and from around your shrubs.

Put all leaves on the compost heap or save them to use as a mulch. Never burn them. Oak and maple leaves are especially valuable.

If you are planning to add to your perennial borders next spring, it is well to prepare the ground now. Plough or spade roughly, leaving the soil to be mellowed by frost. Fertilizer spread over the loosened ground will leach in during the winter and can be spaded under next spring. This fall spading not only saves time in the spring, but is a great help in controlling insects and cutworms.

TENDER bulbs and tubers — gladiolus, dahlias, and such bulbs as Watsonias, ixias, tritonias, if you have any — should be taken up and stored for the winter. Dig the gladiolus bulbs when the foliage is beginning to turn brown, but in any case before the ground freezes. Put a label with each variety as you dig, and keep each kind to itself. Spread out in a dry, airy place until they are thoroughly cured — two or three weeks, as a rule. Then separate the bulblets, and remove the old bulbs at the base and all roots and dirt. Bulbs which have been cut or injured in any way in digging, and any which show any sign of fungous disease, should be discarded. If stored with healthy bulbs, all may become infected. Small quantities of bulbs may be stored in paper bags or in old shoe boxes, and should be kept in a dry, well-ventilated, frost-proof place.

Dahlia tubers are sometimes quite brittle and must be forked up with care. Cut off the stalks to a foot or less in length, and turn the tubers with the stumps down so that

any excess sap may drain out. Let them stay in the sunshine until the soil clinging to them is dry enough to be brushed off. They may be stored in boxes or barrels, and will shrivel less if covered with sand or peat moss. They must be kept in a dry, frost-proof place.

If the autumn has been dry, you should water your evergreens well before the ground freezes — not with ineffective sprinklings, but with a real soaking. This is one of the main differences in preparing evergreens for winter as compared with the treatment of deciduous shrubs, and is especially necessary for broadleaf evergreens such as rhododendrons or azaleas.

Throughout much of the country the autumn is an excellent time for setting out or transplanting shrubs and early blooming perennials. Your garden may be a little too far north to make this advisable; at any rate, you will play safe to consult your nearest nurseryman. In warmer locations hardy annuals may be sown for spring blooming. Such annuals as larkspur, phlox, or California-poppies are much more vigorous when sown in the fall, and come into bloom much earlier. If you have a cold frame you can use it to advantage for such planting. The seeds will not germinate before spring, but at that they will be far ahead of those sown after the ground outside becomes workable.

IN regions where the ground stays frozen all winter, it is labor well employed to store in the basement in the fall boxes of leaf mould, garden soil, and sand for use in seed flats next spring. And if you are very forehanded, you might dig the pit for your spring hotbed while digging is still possible. I don't want to suggest enough things to make the autumn days a burden to you, but the more you get done now, the less rush you will have next spring. Of course the spring days bring with them a sort of gardening fever that makes outdoor work a delight, but no matter how much you enjoy it, you can't do everything at once. I don't want your garden tasks ever to become so heavy that they are dreaded. Whatever conclusion you may have formed to the contrary, I don't believe in taking gardening too seriously. Get some fun out of it!

The winter mulch usually put over the garden is not planned to protect from the cold so much as to maintain a fairly even temperature. Alternate freezing and thawing are far more harmful than steady cold. For that reason you should not be in too big a hurry to cover up your borders for the winter, but should wait until the ground freezes hard. Then put on a mulch of leaves, straw, strawy manure, marsh hay, or evergreen boughs. For perennials which have a crown above the surface of the soil, choose a loose mulch which will not pack down in a heavy, soggy mass.

In the case of some tender plants, such as roses, winter protection is needed to keep out the extreme cold. For specific guidance, consult successful gardeners in your neighborhood. In general in your (*Continued on page 260*)

From the terraced steps of Port Lympne one looks past the west front of the house, with its intimate flagged garden, and over the larger gardens which descend the southern slopes, to the wide sweep of the great Romney Marshes and the ocean beyond

(c) Photographs by Joel Humphrey



THE GARDENS OF PORT LYMPNE

The Country Seat of Sir Philip Sassoon in Kent, England

BY DEREK PATMORE

PORT LYMPNE is a perfect example of the smaller English country house, and, built as it is on the slopes of a hill overlooking the Romney Marshes and the English Channel beyond, it is situated in one of the loveliest corners of Great Britain.

The house itself is built of soft mellowed red brick, and has charming gables after the Tudor style, and the gardens have been planned by Sir Philip Sassoon, with the aid of his architect, to harmonize with the Old World atmosphere of the house.

In looking at English gardens it always seems that they 'just happen.' The flags of the walk are here and there. Shrubs are massed against a wall, vines clamber up on those parts of the house which might otherwise be drab

or spoiled by poorly grouped windows, and hedges seem to spring up from nowhere to carry out the natural divisions of the gardens and make the whole place orderly. But what careful planning such gardens need! The gardens of Port Lympne are perfect examples of such planning.

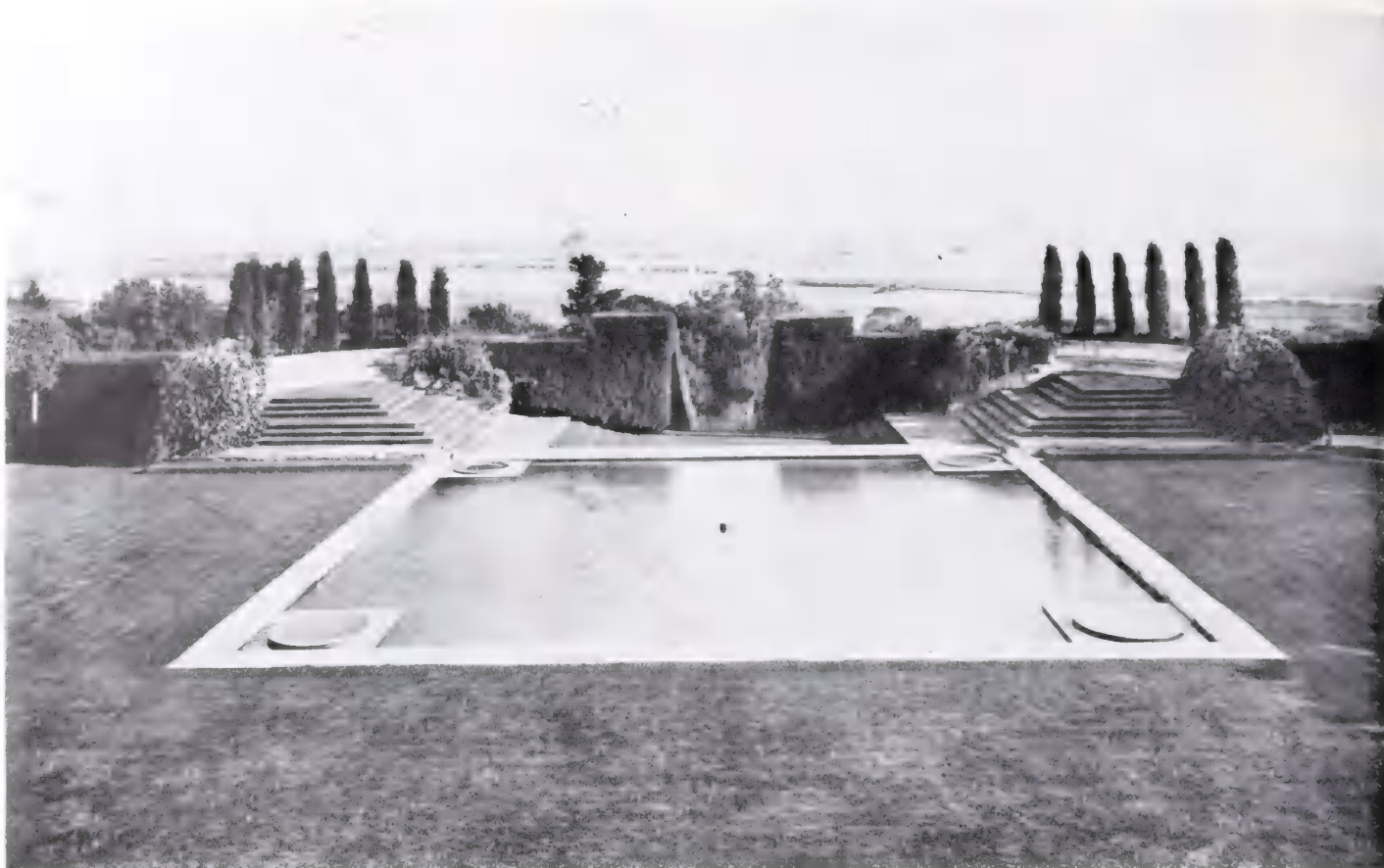
They are laid out round the south and west sides of the house and definitely form an architectural detail of the whole scheme. Leading out of the house on the west side is a small paved garden with two sunken pools filled with waterlilies. This garden is sheltered by two outlying wings of the house and a trimmed yew hedge, the centre of which has been cut into a formal entrance to the larger garden beyond.

This outer garden is also surrounded by a clipped yew



Like battlemented walls the clipped yew hedges rise on either side of steps which lead, from terrace to terrace, to the rose gardens on a plateau high above the house. Even from the lower gardens there are extensive views across the surrounding country





In the centre of the main terrace, halfway down the southern slope, is a square bathing pool surrounded by green lawns. Circular stone seats crown the two stone platforms at the far end of the pool and are protected by tall poplars planted below

hedge on two sides, while at each corner has been placed a large painted wooden tub filled with blue agapanthus. In the centre of the lawn is a large square lily pond filled with pink and white waterlilies. Looking toward the marshes, the yew hedge on this side has been cut out in circles so that one is afforded glimpses of the gardens and the distant sea beyond.

Leading away from this delightful sheltered spot is a superb avenue of magnolia trees which gives on to the surrounding woods and fields. These magnolias were specially imported by Sir Philip from France, and at the end of this avenue has been placed an old stone statue, very much in the manner of eighteenth-century French gardens.

Also leading away from the sheltered garden are a series of a hundred steps rising in terraces to the rose gardens above. Each terrace is guarded by a clipped yew hedge running the length of the hill that rises above the house, the rose gardens themselves being situated on a small plateau above the house and commanding magnificent views over the surrounding countryside. The flight of wide stone steps leading up to these is flanked on each side at the top by a small Greek temple of white marble, while the summit of the hill itself is crowned with tall Lombardy poplars.

However, the main gardens of Port Lympe lie on the slopes of the hill on the south side of the house. Descending toward the marshes, they are built in a series of terraces, and are reached from the house by a wide stone

terrace and lawn culminating in a flight of steps to the main terrace, in the centre of which is a large square bathing pool. A feature of the bathing pool, which is very architectural in design, is that its waters are everlastingly blue, an effect obtained by having the water continually treated with copper sulphate.

Beside the pool, which is surrounded with green lawns, are two stone platforms approached by broad steps, around which run circular stone seats. These platforms command exquisite views over the Romney Marshes and are protected by tall poplars planted below. On the terrace beneath has been sunk another square pool protected by tall yew hedges.

On three sides, Port Lympe is surrounded by the great Romney Marsh, and along the side of the hedge that divides the wide fields from the gardens are two great herbaceous borders that, divided by a broad strip of fresh green turf, slope down the terraces toward the sea. The borders themselves are a vivid mass of color and glow with a flower-bejeweled splendor. Nearer the house and just below the red stone terrace with its initialed balustrade are several small gardens enclosed with walls of yew.

Port Lympe, despite the matured perfection and Old World charm of its gardens, is a comparatively modern house and was laid out and designed for its present owner by the famous English architect, Sir Herbert Baker, in association with Philip Tilden and Sir Philip Sassoon himself.

SOWING ALPINE SEED

Our American Climate is particularly adapted to Seeds of this Type

BY ANDERSON McCULLY

PAINSTAKING experiment under varying conditions, even in different countries, proves that alpine plants may be raised from seed with extreme ease. Happily, too, it is shown that our average American climate of intense summer and bitter winter is particularly adapted to seeds of this type. This is exceedingly good news for those of us who treasure the storied beauties of the elusive children beside the great snow fields of the European Alps, of sheeting masses of mauve above Italian lakes, of strange loveliness from the icy solitudes of the mighty Himalayas. Plant quarantine does not apply to seeds!

Of course we use many plants in our rock gardens that are not truly alpine. These in the main are raised from seed in the same manner as other border plants. What I speak of now are those most truly of greater altitudes, jewels that are upon our market in numbers all too few. These are plants that in their homes are buried beneath deep winter snows, besieged by fierce blizzards, bathed in icy floods — then suddenly released to a fleeting summer of burning steamy days that alternate with freezing nights. And these wee sturdy children of the heights revel in all these extremes, covering themselves with a brilliant glory that dances joyously until buried again beneath the early snows.

The more extremes their seeds meet in the lowland garden, the more at home they seem to feel. In all regions



Very similar to the alpine windflower of the Swiss Alps is this Anemone drummondii. Both flowers may be raised from seed

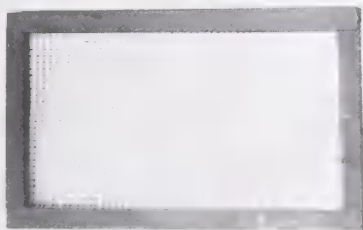
where freeze and snow prevail through the winter, seeds are better sown in fall and left to weather through the open winter. In warmer sections that lack the snows, better success seems to come from sowings made from January through early spring.

The essentials for plant raising are fresh seeds, suitable compost, good containers — and common sense. Personally I prefer a half-size seed flat for sowing. They are more easily handled than the regulation size, and may be gently immersed for all waterings, instead of sprinkled from above. Earthenware pots and pans are too prone to crack under the severe alternate freezes and thaws that so rejoice the seedlings.

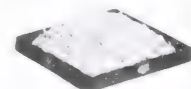
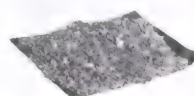
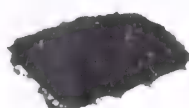
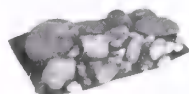
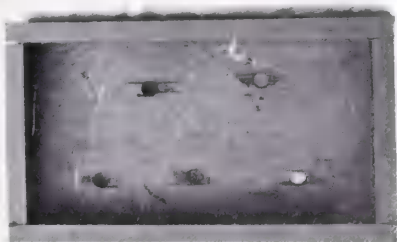
I trust it is not necessary to harp upon the drainage question, as regards either outlet or the broken crocks or gravel that go into the bottoms of the boxes.

Probably each grower has his pet compost. Numerous varying mixtures have proved satisfactory. As a general all-around alpine compost one made up of two parts loam to one each of coarse sand and leaf mould has much to recommend it. This is sometimes varied by substituting one part of old mortar rubble for one of the loam parts. One part each of sand, peat, and loam also makes a very good mixture.

Very high alpinists usually do better with something ranging from two to six parts of sand with one each of peat and leaf mould. The spring gentian and other plants of this type like a spongy mixture such as is given by one part leaf mould to two of very coarse sand. Southern gardens will do better to use considerable sphagnum or



A seed box and screen are shown on the left, and below are pictured gravel for drainage, compost, sharp sand for surfacing, and stone chips for later use when the seedlings are well advanced





peat moss in any mixture, discounting drainage for something that retains moisture.

Whatever compost is used should be well screened, through a quarter-inch mesh for the upper layers. The question of soil sterilization is one open to argument. It of course does away with weed seeds; but there are some of us who believe it detracts from a certain soil vitality that alpine seem to require. Personally, I have found my alpine seeds germinating better in an untreated soil, though this does not apply to border plants.

Sow the seeds thinly over the surface. Tiny ones such as most of the saxifrage are merely pressed into the soil with a flat board. Larger ones may have a little fine sand sifted over them, or even be peppered with a surfacing of soft grit. The most important point of all in sowing is to firm the soil thoroughly so that it is brought into complete contact with the seeds. A flat board that just fits the box is excellent, but a heavy weight should press it down. Stand on the board!

A closed frame for holding the seed boxes is a convenience of considerable merit, but not a necessity. By substituting a screen for the usual glass, the various boxes are more tightly enclosed, moisture is more easily retained, and drainage better assured, as well as greater after-

germination protection from slugs. The screen also protects seeds from being washed out by heavy rains, and young plants from breakage by hail. In any case glass should not be placed on fall-planted seeds. Leave them open to all the snow and winter variations.

The seeds lie dormant through the winter; but as spring approaches, brown paper and glass may be put over them to keep them close and dark. Be careful, though, to remove these just as soon as germination begins. Prick off any slime that may form with a pin. This covering is of course placed over spring-planted seeds at once.

Time of germination varies immensely among alpine plants. Many will begin to push through the ground during the first month of spring, while other families are notably slow, gentians sometimes not appearing for an entire year. The *Primula* family, including *Androsaces*, is also upon the slow list, as well as the *Ericas*, many *Ranunculuses*, *corydalis*, and the group known as umbellifers. While fresh seed in the main germinates thoroughly by the end of the first year, the boxes should not be thrown away until after the second year, as laggards often appear, and even an empty box is not to be looked upon as a total loss before then.

The most rapid to germinate are the families known as

NEW CABINETS FOR THE RADIO

*They are now Smaller and More
Adaptable to the Average Room*

BY NORMA B. KASTL

THE radio — that remarkable modern invention which is now a commonplace in our homes — means different things to different people. To some it is a pest and a nuisance — especially when operated in the next apartment late at night. To others — the invalids and the house-bound — it is a boon and a blessing. Men think of the radio in terms of reception, tubes, aerials, and the programmes that come in. But women, however else they may regard it, think of the radio as furniture — a piece of furniture for which a place must be found and which must be related to the other furniture and accessories in the room. And, alas, what a piece of furniture the average radio has been to fit into the room ensemble! The men who made those large, brown, awkward cabinets in which the majority of radio sets are housed had no thought of designing graceful furniture, but only of encasing the intricate mechanism within.

Two years ago, in the course of a survey of home furnishings made in a dozen cities of the country, several hundred women were asked to give their opinions on the radio in the home. It was significant that the large majority of criticisms which were voiced had to do with the difficulty of harmonizing the radio cabinet with the other furnishings. Loudest in their complaints were those women who had their houses done in antiques, but they were likewise the ones who had shown the most ingenuity and resourcefulness in disguising or concealing the instruments whose appearance they disliked so much.

A Richmond woman, rummaging in her spacious attic, found an old washstand which had been tucked under the eaves with the advent of bathrooms. She brought it down, had it refinished, put her radio set in it, and invited her friends in to congratulate her on her clever idea. An old French commode, the most treasured antique in an Indianapolis home, concealed a radio which functioned most effectively, invisible to the eye, while still audible to the ear. High up in a New York penthouse, done in Early American maple and pine, the radio set found a haven in a rare old seventeenth-century blanket chest of pine. Antique chests of drawers proved particularly well adapted for radio installations, since a special radio compartment

could be made out of part of the drawer space, leaving the rest for other uses.

These devices were ingenious and successful, but all of them required a special job of conversion and often involved considerable outlay of money. The average woman, lacking either the antiques or the wherewithal to convert them, had to solve her problem in some other manner. The simplest method of disposing of the radio — and one which is still in favor — was to put a unit in a bookcase and paint it to match the shelves. Many husbands, however, who judged the excellence of a radio by its size, were not satisfied with the type of set which could be confined between two bookshelves, and with some justification, since at that time the small units did not function so well as they do to-day. So, if it was impossible to hide the radio behind the davenport or under the piano or behind a painted screen, there was little else to do but leave it out in the open and be resigned. Women were resigned, but not reconciled. They hoped that eventually the radio cabinet would be reincarnated in some new and more beautiful form, and they awaited the day in admirable patience. Nor did they wait in vain.

About the same time that these several hundred women were unburdening their souls on the subject of radio cabinets, a New York store, whose ear is always carefully



A 'tune-in table' of the Duncan Phyfe type with tambour front which conceals the radio. Courtesy of Gimbel Bros.

attuned to customer demand, brought out a line of radio furniture in period designs. Desks, chests, and lowboys in a number of different woods and finishes were included in the group, and all were especially designed for radio use by a leading manufacturer of fine reproduction furniture. The radio sets with which the furniture was equipped were also especially designed, but if customers preferred they could substitute for them such standard sets as could be fitted into the pieces they selected. The success of this furniture was instantaneous. It was evidently what the world — or at least the women in it — had been waiting for, and the world flocked in to look and to buy. There was only one drawback to buying, however, and that was the price. The furniture was by no means cheap. This was, remember, over two years ago, before prices had tumbled to their present levels. Neither good furniture nor good radios were inexpensive then, and it could hardly be expected that the combination would be low in price.

To-day it is quite a different story. Fine furniture has not cost so little in years, and radio sets also are much less expensive as the result of improved production methods and research. Furthermore, there has been steady progress in the development of radio furniture in period design. Furniture manufacturers have recognized it as a worthwhile field of endeavor and have worked in close coöperation with retail stores to suit their products to customer tastes. Some radio manufacturers also have turned their attention to period cabinets for their sets, but in general their primary interest continues to be in the inside mechanism of their product rather than in its external appearance.



Above is a mahogany-finish secretary which combines bookcase, desk, radio set, and drawers. Courtesy of Gimbel Bros. Below is a cabinet of French provincial type which serves as end table as well. Courtesy of R. H. Macy



What type of radio furniture to buy depends very much on what you may need or want in the way of furniture. If you go to one of the stores which have assembled a varied group of pieces, you should have no difficulty in finding the piece that you want at a reasonable price. Suppose, for instance, that you are furnishing a small house or apartment in which you can use only a limited amount of furniture. You will probably be buying a desk for your living-room anyway, so why not combine it with the radio and economize both in money and in space? There are several types of desk to select from, and at a wide range of prices. A secretary-desk is perhaps the most generally useful, combining as it does desk, chest of drawers, and bookshelves. Add to it a radio set and its utility is greatly enhanced.

If you are buying on a budget with the minimum allowance for every item, it will be welcome news that you can buy a secretary of good construction and lines, equipped with a

radio of standard make, for as little as seventy dollars. To be sure, the wood is not fine, but it is well finished and there has been careful attention to details of construction. There are, for example, draw supports for the lid of the desk — not usually found in moderate-priced desks. The radio set is concealed in the rear of the desk section, with the dials at what would ordinarily be the centre pigeon-hole. To effect space economy, the loud speaker is above the top shelf of the bookcase, where it is scarcely visible. The three roomy drawers below the desk section add to the usefulness of this practical and economical piece of furniture.

For those who can spend more, there is a very fine mahogany secretary which is an excellent reproduction of an authentic Early American secretary-desk. In this piece, the radio dials are behind a little panel door in the centre pigeonhole of the desk, and the set itself is below in part of the drawer space. The leaded-glass doors of the bookcase are patterned in a charming design, and the broken-pediment top, in the Georgian manner, gives added grace and dignity. This secretary comes in either red or brown mahogany and may be had also in (*Continued on page 260*)



This modern end table and radio can be used in a room of any type. Courtesy of R. H. Macy



The Jacobean chest above conceals the radio it houses, while the modern stand at the right, which comes painted or unfinished, frankly acknowledges its purpose. Courtesy of R. H. Macy





A HALL IN GREEN AND CREAM

*In the House of Mr. and Mrs. John W. Donaldson
Ardsley, New York*

In this remodeled hallway the woodwork is cream and the paper has a green leaf figure on a cream ground. The ends of the stair treads have a cut-out tulip pattern suggested by old tulip chests. Through the archway can be seen the dining-room designed by Charles O. Cornelius and Holden, McLaughlin & Associates, architects of the remodeling



The house, standing on a knoll facing northeast, was planned for two adults and two children, and since the view and prevailing breeze were to the southwest, the important rooms were given this exposure

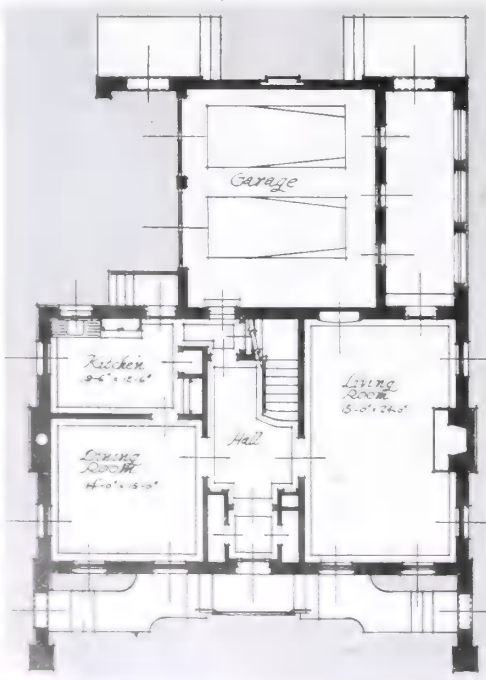




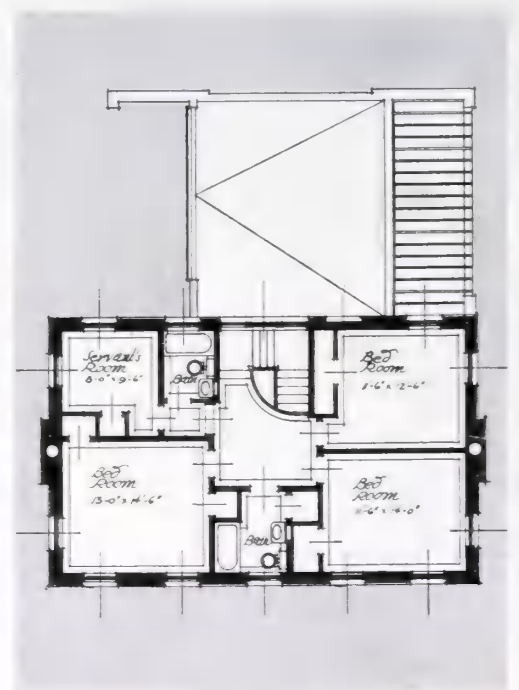
THE HOUSE OF MR. ROBERT MCCOY BERKLEY

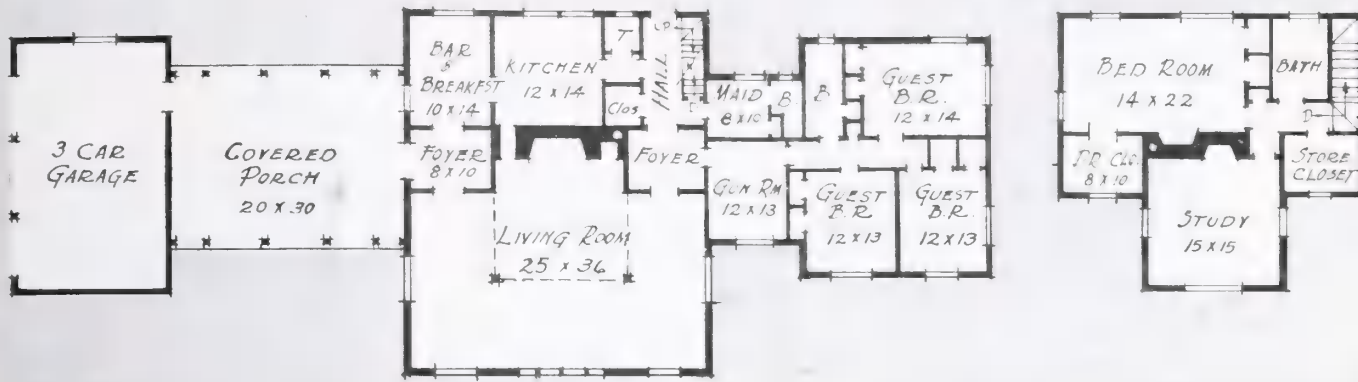
St. Louis, Missouri

RALPH COLE HALL & VICTOR PROETZ, ARCHITECTS



The household for which this compact and livable house was planned consists of two adults, a child, and one servant. The house stands facing south on a suburban road with its end to the street and is built of light red shale-faced common brick with roof of gray slate. The concrete base is painted a dark liver-red, the door a lighter shade of the same color, and the blinds, sash, and railing a dark green





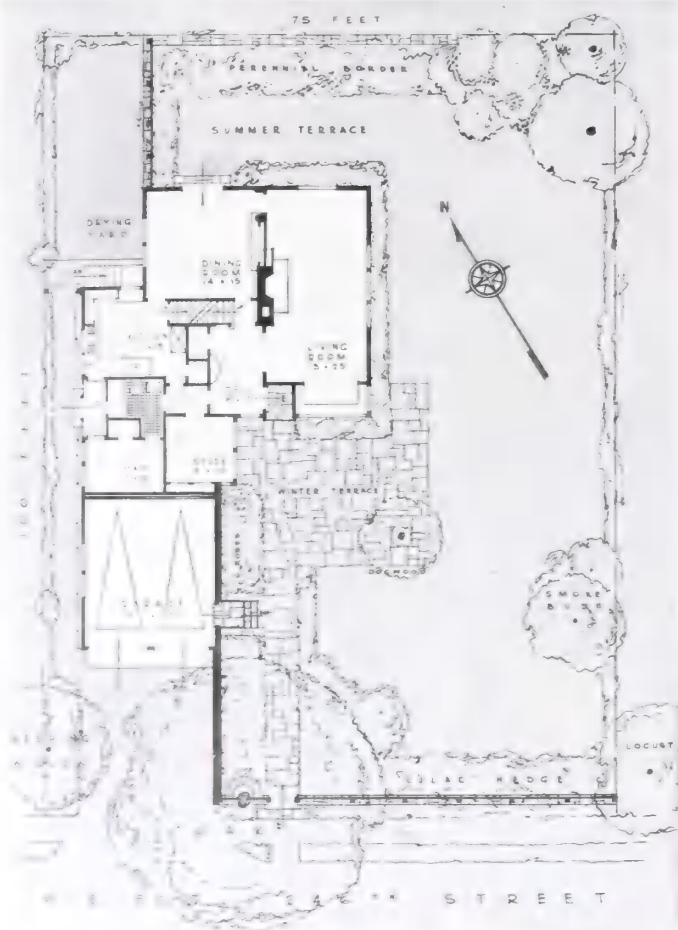
A HOUSE ON THE MARYLAND SHORE

WARREN SHEPARD MATTHEWS
ARCHITECT

Built of log slabs stained a silver gray, with oak doors of tobacco brown, this house stands on a low point projecting into Chesapeake Bay. Elements to be considered in working out the plan were the inclusion of space for guests during the hunting season, a secluded writing-room, a large living-room, a garage separated from the house, and construction involving the minimum of maintenance cost

Palmer Shannon





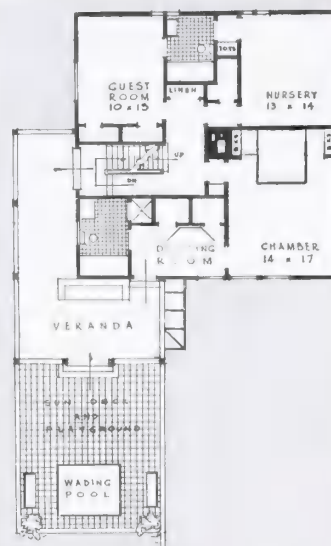
A HOUSE IN NEW YORK

R. C. WEINBERG & H. A. L. BEHLEN
ARCHITECTS

RALPH BARTHOLOMEW, JR.
LANDSCAPE ARCHITECT

This year-round residence planned for a New York City doctor was designed to give the maximum of outdoor living on a plot limited in size. The walls are a warm buff stucco, the roof is of purple slate, and the trim of cypress is stained dark brown

The best outlook being on the south and east, the living-room and terrace were given this exposure. The arrangement of a playground with a wading pool for the children and verandah on an upper level gives both safety and privacy, and a third floor provides two more rooms and bath for future use



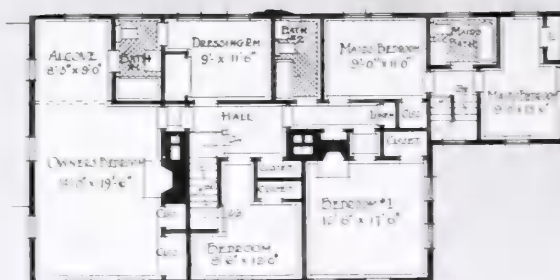


A SUMMER RESIDENCE ON CAPE COD

HOWE, MANNING & ALMY

ARCHITECTS

Planned for a family of two adults and four children, this homelike Colonial house faces south, the piazza being placed at the southwest to catch the prevailing breeze. The walls and roof are of unstained shingles, the trim is white, and the doors and blinds are green

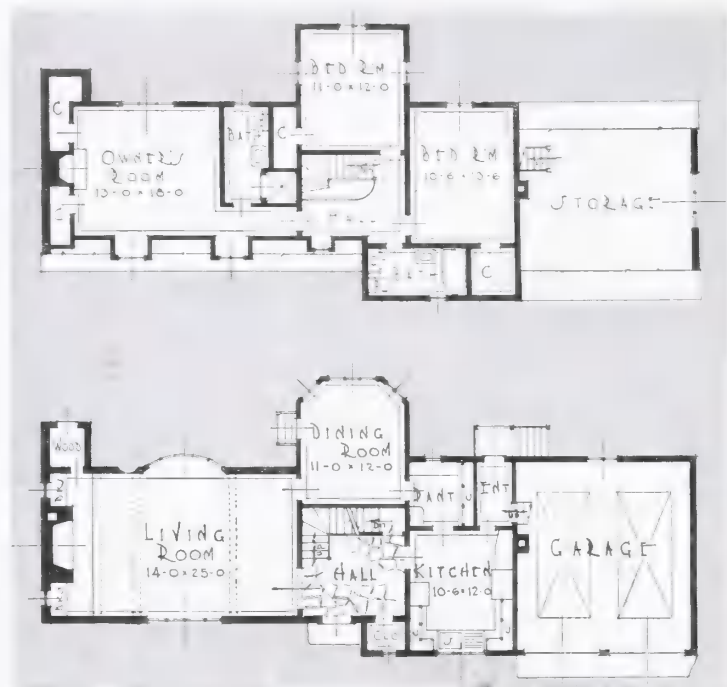


A HOUSE IN WELLESLEY HILLS, MASSACHUSETTS

ROYAL BARRY WILLS

ARCHITECT

This house, which fits so well into its wooded surroundings, was planned for a small household consisting of owner and house-keeper. The walls are of pattern brick painted white, and the roof is of heavy, rough slate in variegated colors. The sash of the steel windows is painted gray and blue and the doors and trim are stained, whitewashed, and wire-brushed



Arthur C. Haskell





THE HOUSE OF DR. AND MRS. MILTON J. GEYMAN

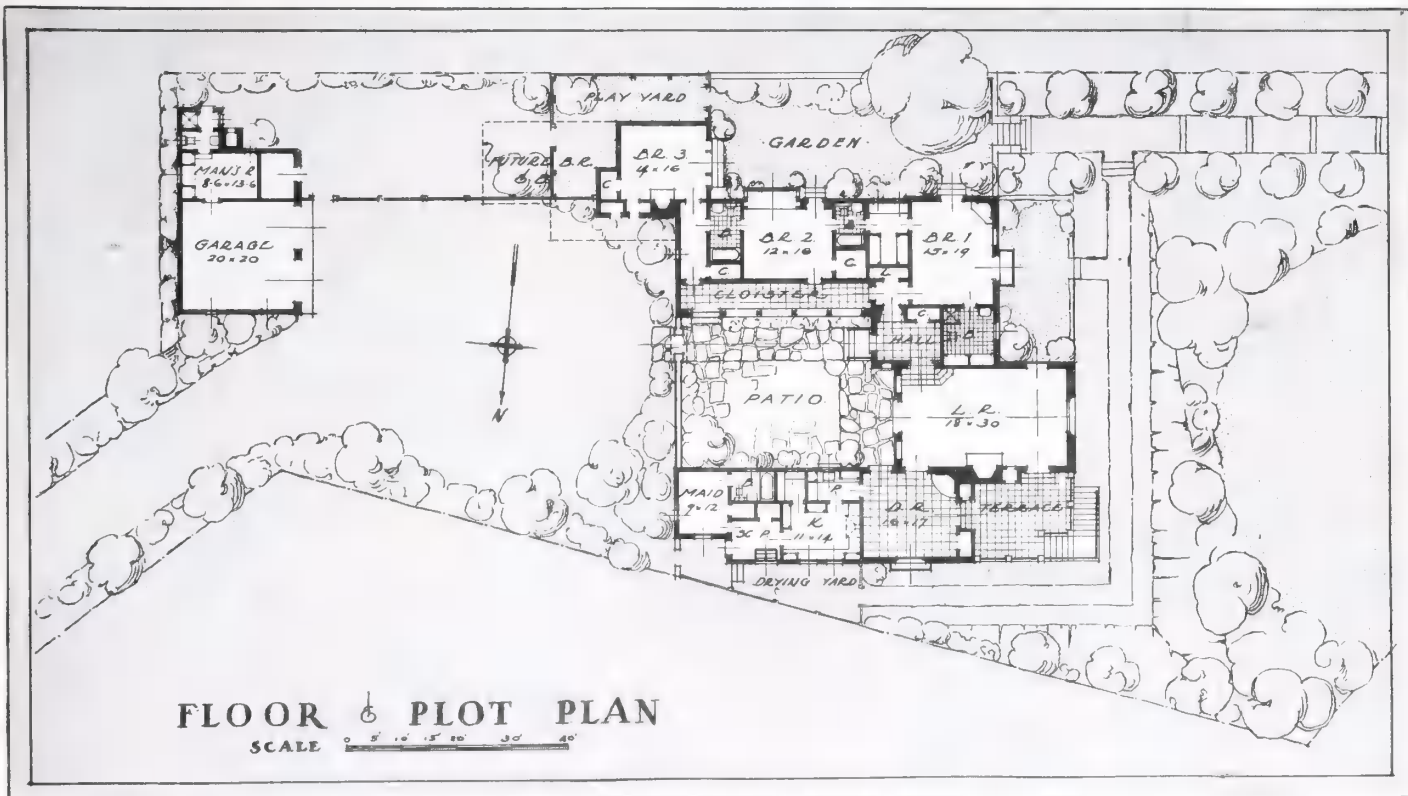
Santa Barbara, California

WINSOR SOULE &
JOHN FREDERIC MURPHY, ARCHITECTS

Situated on a hilltop, this rambling house overlooks the ocean on the southwest and the mountains on the west and north. The bedrooms are arranged for south and west exposure and open on the south garden, to which the steps in the above illustration lead



A flagged patio is but one of the many charming features of this house whose plan is as practical as its design is picturesque. The walls are of stucco finished in light fawn color, the roof is of red-orange tiles mixed with darker 'seconds,' and the wood sash and doors are blue-green



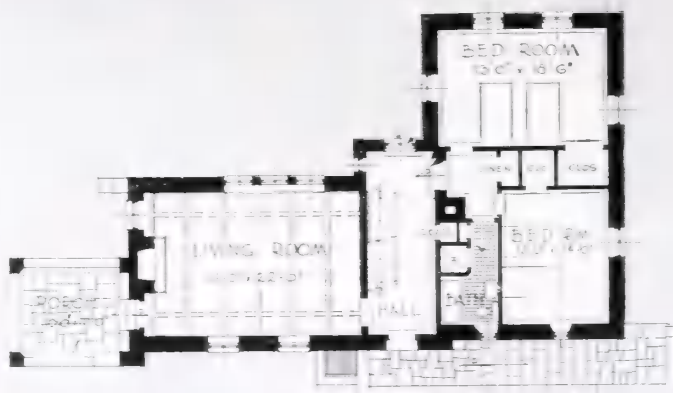
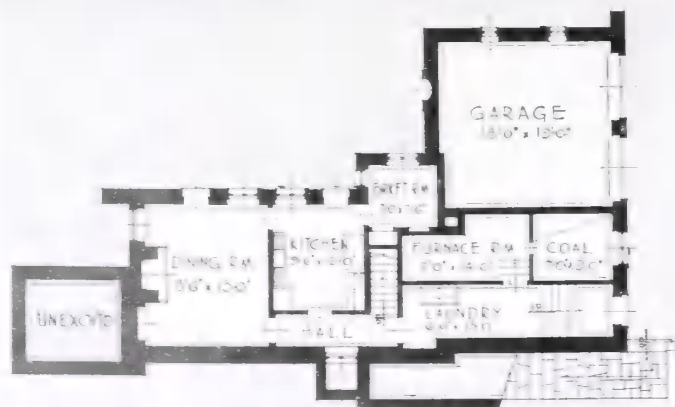


THE HOUSE OF MR. JULES P. SCHNELL

Laverock, Philadelphia

RIEBER & HILL, ARCHITECTS

In designing this hillside house it was necessary to take advantage of a lot with a very steep slope overlooking a valley to the west and south. The house is built of local stone and brick, whitened, and the roof, designed to follow the contour of the hill, is of wood shingles weathered brown. The dining-room and kitchen are on the lower level, and a studio, maid's room, and bath are in the slope of the garage-wing roof





The table at the left (10), a beautiful reproduction of a Hepplewhite piece, has decorative satinwood inlay in soft green and yellows



The armchair (11) has carved walnut feet and upholstery of white damask with silk fringe inset in the seams



The table above (12), of Regency design, is of Oriental maple or Primavera with a rich antique patina. It has a sectored top and ebonized thread-line border

The two-way bookcase (13) is a copy of an English piece. It is of mahogany, hand-finished with bead edges and brass lion-head handles



The secretary bookcase (14) is of maple with black lacquer bands and pulls. The upper part is fitted as a desk; the lower part has shelves



The pieces shown on this page are from: OLD COLONY FURNITURE Co. [10, 12, 13]; THE DANBY Co., INC. [11]; BED & BEDDING CORP. [14]

Odd Pieces for the Bedroom

OCTOBER, 1932



The pieces shown on this page are from: CARBONE, INC. [15, 16, 17]; VOLLMER, INC. [18, 19, 20]; GREENLY LAMP SHADE CO., INC. [21, 22]

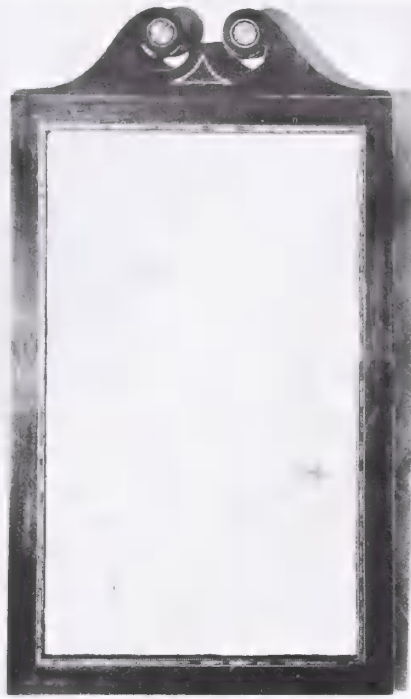
LAMPS

in the Light of
New Trends

Reading bookwise, these lamps are: of white pottery (15) with detail and ornaments in canary yellow and leaf green, and white parchment shade in green and yellow; of white pottery (16) with terra-cotta color ornamentation and white shade decorated in the same color; of white pottery (17) with white antique parchment shade, pleated, and with classic border in white; square, of plate glass (18), with beveled edges mounted in copper, hand-painted medallion in black and white, and white shade with copper-colored bands; of drum-shape red and blue bakelite (19), chromium-mounted, with shade of white parchment with silver bands;

of satin-finish nickel (20) with black bakelite base and white parchment shade with black spirals; of pink quartz (21) with mirror base and shade of wild-rose taffeta, with blue ribbon bowknot edged with pink; of white and black enamel (22) with gilt ornaments and white taffeta shade with ball fringe

This adaptation of a Sheraton mirror (23) has a hand-carved frame of mahogany with satinwood inlay



23

The oval mirror (24) that suggests a Victorian setting has a carved, antiqued, dull gilt frame with ball feet of the same



24

The reproduction of an Empire mirror (25) has a soft gray-green frame with elaborately carved gilt details of characteristic design



25

The simple classic mirror (26) with engaged columns and balls is of gilt



26

The shaving mirror (27) is of mahogany with ivory knobs and paterae and satinwood inlay

The pieces shown on this page are from: A. EPIFANIA [23]; CHARLES HALL, INC. [24, 26]; THE DANBY CO., INC. [25]; OLD COLONY FURNITURE CO. [27]



27

MIRRORS

that reflect the

Present Vogue

A HOME ON A LIMITED BUDGET

IN the last issue we described the finding and purchasing of an old Cape Cod house. In this article we shall tell about the equipment that was added to bring the house into step with modern ideas of comfort, for, regardless of how genuine are one's love and enthusiasm for old houses, serious thought must be given to the fundamental questions of heat, light, and water, when planning to restore or remodel.

For the house built a century or two ago, the heating must be of the best and fully adequate. There is a vast difference in the insulation qualities of a modern house and those of bygone years. Most of the old ones are made of wood and so constructed that they are high in heat loss and low in resistance to heavy cold winds. Houses of the Cape Cod type of either one or two stories are difficult to heat with anything but steam or hot water. The warm-air furnace in dwellings of this sort is out of the question because the exceedingly thin partitions have no space provision for the concealing of the eight- or nine-inch furnace pipes leading to the various rooms, and unless the house one has in mind is of the smallest Cape type, snug and compact, with no living facilities on the second or attic floor, the one-pipe furnace will not prove satisfactory for year-round living and comfort.

The alternative is therefore steam or hot-water heat. The latter has certain advantages over steam, as it will hold the heat longer and is also quieter. But on the other hand it costs more to install and requires larger radiators. As the two systems are very similar otherwise, the same discussion of space, piping, and radiators will hold for both.

FIRST of all have your heating engineer or plumber estimate carefully the amount of radiation needed for each room. Tell him to bear in mind the porous quality of old houses and their high heat loss. Most important of all, be sure that the boiler he specifies is adequate. In our own home the original boiler installation proved on test to be too small for the job it had to do. It was impossible with either coal fire or oil burner to get up steam enough to heat the house. Although our plumber admitted his responsibility and replaced the first boiler with one generously oversized, still it was far from comfortable to spend three heatless days in the midst of a January blizzard.

After feed lines to the radiators have been installed they should be wrapped with asbestos to prevent further heat loss, and it is wise to see that they have the proper pitch, so that when the steam condenses again to water the latter will flow back to the boiler. Radiators function best when placed under windows, and that is where the steam fitter will want to put them. However, he may allow you some option, in which case you must give due thought to the probable arrangement of your furniture as well as the electrical outlets and such.

II. *Installing Electricity, Plumbing, and Heating*

BY HOMER AND MURIEL SNOW

Heating engineers state that the major portion of heat losses is through the roof, with windows, doors, and other causes contributing their share. See that your attic is made as tight as possible. If it is an unfinished attic, go over the underside of the roof carefully, stopping up open cracks with waterproof materials. Also, have windows on the north and west side, at least, furnished with storm windows. It is wise to insert weather stripping between the windows and the frame of the storm windows, as well as to have permanent weather stripping placed on outside doors.

Many steam fitters recommend digging a pit for the boiler. Usually the floor of this pit will be from eight to fifteen inches lower than that of the cellar itself. By all means have your mason line the sides and floor of this pit with waterproof cement if your house stands on low ground, as do most of the Early American types. Melting snows and spring rains seep rapidly through the foundations and quickly find their way into boiler pits. And a flooded boiler pit is not easy to bail out; also the water will put a quick end to your coal fire or short-circuit and burn out the motor of your oil burner. In our own case, after an experience of this sort, we sank a sixteen-inch tile pipe some two feet into the pit, sealed up the bottom with waterproof cement, and contrived a sump pump with automatic switch controlled by a float in the tile pipe well. Any water sufficient to cause the float to rise releases an electric switch, which keeps the motor going until the water has receded below the danger point.

AFTER you have seen to it that chimneys and flues are being put into a state of first-class repair, that masonry and carpentry are under way, your next thought should be of your lighting. If you were fortunate to find a house by which the power mains run, your troubles are ended as far as electricity is concerned. If, on the other hand, you are at some distance from the mains, you will either have to convince the electric light company that it will pay them to extend their lines or else install your own private lighting plant. Home lighting plants can be purchased with a choice of voltages and power capacity. Some run direct from a dynamo operated in turn by a gasoline engine, while others employ a dynamo, gasoline engine, and storage-battery system. Both have their advantages.

For large estates where expenses need not be considered,

the owner can install a 110-volt A.C. plant. But the average home owner will find the 32-volt D.C. system much cheaper and equally suited to his wants. Bear in mind, however, that apparatus such as radios, washing machines, and so on, made for 110-volt A.C., will not run on 32-volt D.C., or vice versa. In matters like this it is best to utilize the services of a master electrical contractor, one who can answer such problems and advise the most economical all-around method for complete satisfaction with minimum trouble and annoyance.

Should you find it necessary to install your own electric plant, be broad in your estimate of future current requirements. It costs very little more to buy a plant with ample capacity, and the wiring expense is no more than for the smaller sizes. The wiring is in the main the problem for your electrician to solve. One thing we found of advantage was to suggest to the electrician that he wire the major downstairs rooms with two circuits. Thus should a lamp or fixture socket become faulty and short-circuit, only one half of that room in which it is located and of other rooms on the same circuit would be affected. There would still be sufficient light in all rooms to trace the difficulty, provided the short had not gone right through to the main fuse.

Your electrician can also at small additional expense bring all of the wiring circuits into a small panel fuse box sunk in the wall of the kitchen or back hall. Then, when a circuit goes, a trip downstairs into the cellar will not be necessary, unless of course the short is so severe as to blow the main fuse.

Plan for lights in outside buildings right from the start, before lawns or gardens and flagstone walks are laid out. Nothing can spoil the appearance of a fine old house more than a mess of unsightly wires running in all directions to outbuildings. Use armored lead cable, buried at least a foot deep. In the long run it costs no more than overhead wiring, is fireproof, unaffected by wind and ice storms, and lasts permanently. Finally, if possible, plan to have a master set of switches so arranged that lights for outbuildings can be controlled from both the house and the buildings themselves.

With rare exception town water and electric mains are found together, but if one is missing it is usually the town water lines. Your first step in taking care of

your water supply is to have your well examined and the water from it tested by an expert chemist who specializes in this work. Most of the wells of Early American homes are as old as the houses themselves; they are built with heavy fieldstone walls with a curb at the bottom of the well. Usually the water from them needs only to be changed by a few days' use and it will be the equal of or superior to any town water supply. But should you happen to find your well hopelessly contaminated, don't waste time and money trying to clean it. Dig or drive a new well — it's safer.

Driven wells, called artesian, are sometimes quite expensive, for the charge is often as high as a dollar a foot and frequently the pipe must be sunk to a depth of three hundred or more feet for a supply of pure water. On the other hand, once water is reached the supply is practically inexhaustible and can withstand even the volume pumping of fire apparatus.

If your well is of the open type, have your carpenter build a top of heavy planking which fits snugly over the stonework of the well itself. This will keep snakes, chipmunks, and field mice from tumbling into your water supply, and is a real necessity, as (Continued on page 261)

Paul J. Weber

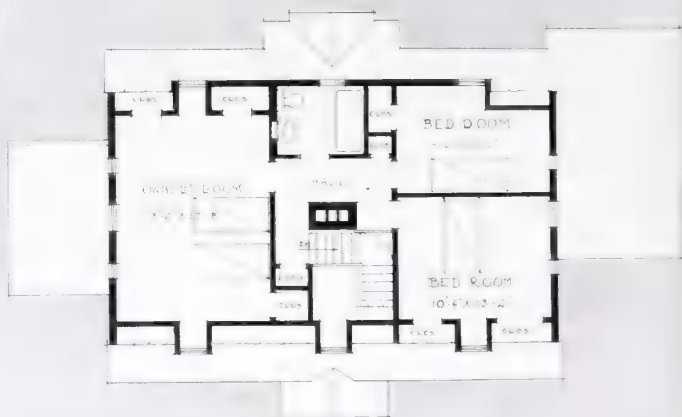
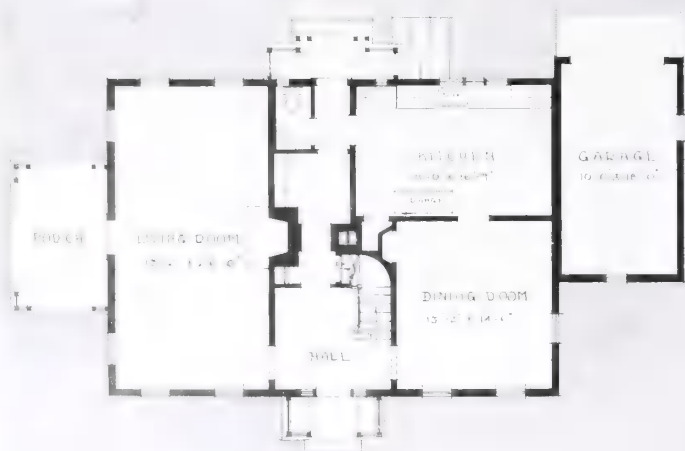


However genuine are one's love and enthusiasm for old houses, serious thought must be given to the fundamental questions of heat, light, and water when planning to restore. Because of thin partitions which do not permit warm-air heating pipes, steam or hot-water heating must be chosen.



A HOUSE PLUS

The aesthetic advantages of planning several houses at one time are as positive as the economic ones. That this is true is apparent from the illustration of this group of six houses built in Winchester, Massachusetts, by Loring P. Gleason. Here, because the placing of the houses on the lot, as well as their designing, has been under one control, the benefits of a common community are enjoyed by each owner. A driveway circles this group at the rear, on which the garages open. Thus the central greensward is left free from dirt and noise and becomes a safe place for the children. All of these houses except one were designed by Edward Sears Read and Charles Everett, Associated Architects. This one is shown in detail on page 257





The house shown in the illustrations above and below, and in the plans on the opposite page, is the first one on the right from the entrance path. All these houses are white with green blinds, Colonial in type, and of similar plan. The rear of this house is conspicuous from the highroad and therefore had to be given an attractive façade. How well this was accomplished is shown in the illustration below





H is for horse hair, desirable in a mattress: **C** is for cattle hair, less to be preferred: **P** is for pig bristle, much to be avoided: **D** is for duck feathers, passably good in a pillow: **C** is for chicken feathers, apt to be stiff: **G** is for goose feathers, durable and yielding.

QUALITY FIRST

Before Shopping for Bedding, know what is Desirable in a Mattress and Pillows

BY LUCY D. TAYLOR

TO many women who have shopped hopefully in the home-furnishing field, only to find that the results are very disappointing in terms of 'quality that wears,' the section of the report relating to misleading labels, as presented at the President's Conference on Home Building and Home Ownership by Mrs. Mary Linton Ackerman of the Committee on Home Furnishing and Decoration, will be of much interest. The following article is a résumé of a portion of this report relating specifically to mattresses, and it is authorized by the committee. The illustrations are taken from materials shown at the meeting in Washington.

CONDITIONS in this field have led to keen competition and, notwithstanding the efforts of some of the manufacturers, many misleading statements about goods have been made. Two outstanding examples of lines that have suffered are those of bedding and upholstered furniture. Both of these types of articles have endured many deviations from the straight and narrow path of good quality and sound workmanship in the mad rush to give to the public something that has looked as well — on the surface — as the more expensive articles. Sometimes these badly made pieces have been priced far beyond their actual value. To quote the report, 'A . . . phase of this situation, as related directly to the values received by our public, demands . . . attention. Many goods are made from inferior materials. Some of them are unsanitary. They are placed before the public with certain trade designations and accompanied by statements that are in effect misrepresentations in that they are misleading. The answer to this difficulty seems to lie within the scope of the work of the various trade organizations in standardizing and marking products in such open fashion as to preclude the possibility of deceiving the public by these misleading trade designations. Some of the manufacturers already are safeguarding their standards in this manner. The misuse of decorative information to create false impressions is also to be deplored in this connection.'

Mattresses which seem good when bought often show signs of inferior materials and construction after they have been used for a short time. They become hard and unyielding — with a decided tendency to bunchiness. Yet the label may read 'Pure Hair' and the consumer may have paid a price seemingly sufficient to provide her with the comfort of a well-made mattress. In similar fashion, the pillows may lack the fluffiness usually found in such articles. They feel rather as though they were made of small sticks — and they successfully resist all attempts to make them fluffy. They, too, may have misleading labels signifying that the contents are 'Goose Feathers.'

Investigation of the contents of the first of these unsatisfactory articles is likely to disclose the fact that the mattress contains a minimum of horsehair and a liberal amount of cow's hair or of pig's bristles. It is unquestionably 'Pure Hair.' To most people, the term is very misleading, owing to the fact that the popular connotation of the word 'hair' in relation to mattresses is 'pure horsehair.' Either 'Mixed Hair' or 'Pure Hair' to them means different kinds of horsehair — varying lengths, color, and quality. They do not have the faintest inkling that hog's hair and cow's hair may be included in the terms. The label has told no lie. Nevertheless, the public has been misled by reason of the inadequacy of the wording.

IN the case of the pillow, investigation is likely to disclose the fact that there are a few goose feathers. There may also be a great many chicken feathers. It is possible that neither kind has been properly cleaned and steamed so the feathers can fluff as much as their nature will allow.

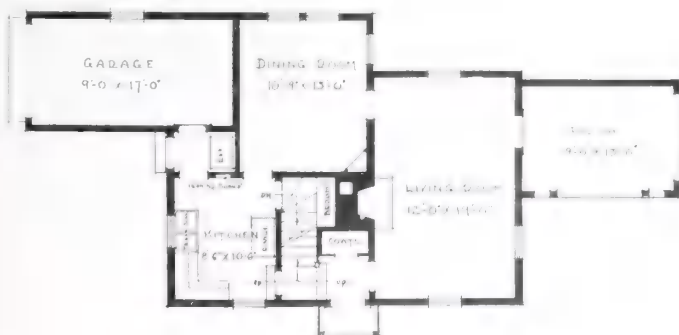
An even worse condition may be revealed in the fact that used material is mixed with new material, and the used material may be of such character as to be a definite menace to health. Many states have laws against the use of this type of material, but the situation is still far from satisfactory. As the medium- and low- (Continued on page 262)



BUILT FROM HOUSE BEAUTIFUL PLAN NO. 110

*Write to the House Beautiful Home Builders' Service Bureau
for further Information about this house*

This house is called 'The House for the Business Woman,' because it was designed to give as great convenience to the woman who is away all day as does the apartment. Since there are two bedrooms on the second floor, however, it is equally adaptable to a family of two or three. This house is one of the group shown on page 252 of this issue. It is built of matched boarding on the front and is painted white with green blinds. The house in its original plan, of which this is a slight modification, contains 16,650 cubic feet



PLEASE TELL ME

EACH MONTH we shall publish in this section answers to questions of common interest which have been put to our Home Builders' Service Bureau. If you have a problem which is troubling you, send it to this Bureau at 8 Arlington Street, Boston. Enclose a stamped and self-addressed envelope for prompt reply

Q. *Would you be so kind as to advise me on the following? My house has been remodeled from an old pony stable—small, of no particular architectural design, though distinctly peasant in feeling, with plaster walls, oak plank floors and red tile, and rough, hand-hewn, low-beamed ceilings. The doors of simple redwood rough planks, stained dark brown, are scratched and shabby, as are the door trims, which are painted (this almost a stain). I have been told they cannot be cleaned, or finished, without taking off the original finish. Can you suggest any application that will freshen them? Is it possible to apply fresh stain over the present finish?*

A. If the doors have been simply stained, with no further finish, the painter may be able to patch them up a little by applying more stain of the same color and wiping it off so that it will not sink too deeply into the scratches. If the scratches are deep and much new wood is exposed, the stain will sink in much more deeply here than where there is still a covering of the old stain, with the result that the scratches will turn dark in color. To do a really good job, the wood should be washed with paint remover, getting off as much stain as possible, then bleached with oxalic acid and a new start made. The oxalic acid will swell the wood and may go far toward remedying the scratches and dents, but it will also roughen the wood, which means that it may have to be sandpapered smooth again before the new stain is applied. For the trim which has been painted with a coat so thin as to be almost a stain, we think you would have to use the same treatment.

Q. *Will you please tell me the proper finish for radiators in a small Colonial house with white woodwork. I do not mean to cover them. Is bronze paint correct, or what should be used?*

A. We prefer radiators painted to match the backgrounds against which they stand, so that they will be as inconspicuous as possible. For instance, if they stand against wallpaper, paint them the same color as the background of the paper, or if against woodwork in a room having a dado, paint them to match the woodwork. This is quite easily accomplished if you use the right kind of paint and your radiators are perfectly clean and dry before the paint is applied. Be sure above all that there are no greasy fingermarks left on the new radiators from the hands of workmen who delivered or installed them. Because of the color of the natural radiator, it is often difficult to see such marks. If you have to wash them, wait long enough for them to be absolutely dry before painting. Lithopone paint is a good paint to use and may be applied directly to the radiator or over a priming coat of aluminum or bronze paint. Our preference would be a wash-down of sal soda and water, a coat of aluminum paint when the radiator is thoroughly dry, and then the lithopone paint.

If you do not care to do this, however, our preference would be for aluminum radiators rather than bronze, except in rooms having a wallpaper or woodwork so dark that bronze seems to blend better than the aluminum paint.

Q. *We have old parquet floors which require yearly varnishing and frequent waxing. Is there no other way in which the floors can be kept in condition? We have only hooked rugs, and they slide about over the waxed floors. I do not mind if the floors grow very dark, but I do not want to spoil my hooked rugs by oiling. What can you suggest?*

A. In answer to your inquiry of July 13, we consider a waxed finish the most logical one for the type of floor you have and the most satisfactory in the long run. It does not require varnish under the wax, however, and that is undoubtedly what has made your floor so slippery. You can have the present finish stripped and then simply have the floor waxed, or, if you prefer, apply a thin coat of shellac or floor lacquer under the wax. If you like a dark floor and the floor has not already been stained, we recommend staining it before the finish is put on.

Q. *What paint do you recommend as being best for painting murals? Oil is too expensive, and I have found that kalsomine will not take shellac and keep the color it had when dry. I am painting mural decorations in bathrooms and they have to be shellacked or varnished to be waterproof. I shall appreciate any information you can give me on this subject.*

A. Shellac or varnish put over paint will change the color of any kind of paint, but it works better over oil paint than any other. We think oil paint much the best for your murals in the bathroom and do not see how the paint itself for an ordinary-size bathroom could cost more than \$3.00 or \$4.00 at the most. We know of nothing less expensive to recommend.

Q. *We built a small camp this summer of ordinary bungalow siding of spruce. I should like a finish on the inside to look like honey-colored pine. What stain should I use?*

A. It would be quite possible to stain your spruce boarding to resemble honey-colored pine, although the grain of the wood is not quite the same. For this we would recommend an ammonia stain, which would open the pores of the wood and thus enable the stain to sink more deeply. Such stains may be bought ready-made, but it is possible that a competent painter in your vicinity could mix an ammonia stain for you of the desired color. With this it is necessary to rub down the wood afterward, as the ammonia has a tendency to roughen the grain somewhat. The wood can either be left as it is or be rubbed down with wax as a final finish.

Q. *Is there any manufactured product, or formula, to 'tint' faded red-tile floors?*

A. Whether or not you can tint faded red-tile floors depends in large measure upon the tiles themselves. If they are porous, you may stain them with either oil, aniline, or water stain. The oil stain will probably sink in the deepest and may give a deeper tone than you desire. We recommend, therefore, that if possible you experiment in a corner where the results will not show, for once the stain has been applied there is no possible way of getting it off. Before attempting to stain, be sure that all wax has been removed by washing the floor with turpentine or gasoline. Also, be sure the tile is perfectly dry before applying the stain.

Q. *Is there any way to prevent whitewash from rubbing off?*

A. A subscriber has recently written us that cattle salt added to the mixture will have this effect. He also advises bluing to make it a better white and the use of tallow instead of glue. 'Glue,' he says, 'causes the wash to flake and peel within a very short time, whereas tallow makes a thorough binding. To a hundredweight of lime add four pounds of tallow immediately the lime starts to "boil" in the mixing tub.'

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The famous Steuben crystal at new low prices

Crystal actually made by hand in this new hurried world with all the exquisite artistry of medieval times!

Each piece of Steuben is blown individually, by old-world craftsmen whose genius in glass blowing has been handed down from father to son in far-off lands.

This hand-blown crystal used to be a luxury—now, with the new prices, you can use it every day.

Your knowing friends recognize the crystalline clarity of Steuben at a glance. No machine-made glass can match it—nor imi-

tate the pure bell-like ring Steuben gives when you flick it with your finger.

And this hand-blown crystal does make such a difference in the elegance of your table—just as fresh flowers give a beauty even the cleverest imitations cannot achieve.

The new Steuben designs for fall are even more delightful than before. Look at the new Steuben stemware—so smart, so in today's mode, that it is irresistible. And all Steuben comes in open patterns—you can always extend your set. Supplement the lovely Steuben you own—now—at the new low prices.



The new Saint Tropez design takes its name from the gay continental watering place. Its smart sturdiness emphasized with that cool frosted engraving obtainable only in hand-blown glass. The goblets are \$48 the dozen . . . highball glasses are \$48 . . . cocktail glasses for "old-fashioned's" are \$30 . . . wine glasses are \$36.



The new Riviera design is engraved as delicately as an intaglio, an effect impossible to achieve in machine-made glass. The champagne glasses are \$48 the dozen . . . the finger bowls \$42 . . . the plates \$66.



A new Steuben vase with contrasting polka dots that makes the merest handful of flowers give a modern note to your room. This fall's price is only \$4.

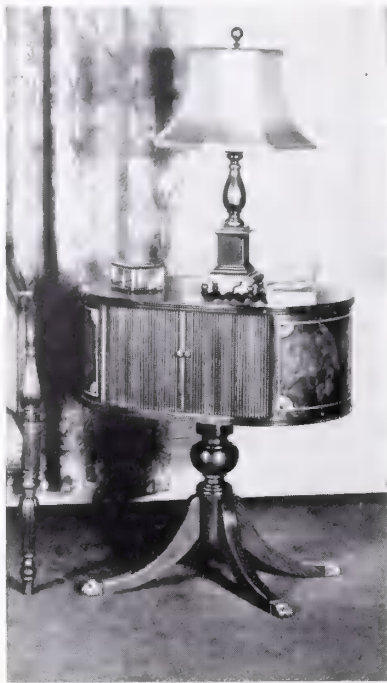
Steuben crystal

RADIO - Styled for Homes of Taste

IMPERIAL TUNE-IN-TABLES

"WOMEN," says Norma B. Kastl, in her article in this issue of *House Beautiful*, "think of the radio as furniture — a piece of furniture for which a place must be found and which must be related to the other furniture and accessories in the room."

IMPERIAL Tune-In-Tables are the only complete line of radio, created exclusively as fine furniture. There is a distinctive style to harmonize with every period. See them at your local furniture store — or write for illustrations of the many smart, new designs.



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SOWING ALPINE SEED

[Continued from page 223]

of nature's vagaries. More often I believe they flee the monotony of gardens rather than disdain the fare provided. It helps, though, to know for what racial memory some particularly temperamental jewel is languishing.

Seed raising is an ideal way to stock a large rock garden; while the little one may turn to high adventure here. Though the well-known alpine, with rare exceptions, all come easily from seed, there are also many jewels that prosper with equal ease whose very names are hardly known in American gardens. Foreign seedsmen tend to put these up in small packets of uniform low price, containing perhaps only a dozen seeds of scarcer types. We may adventure far without feeling compelled into the nursery business by our overflowing gardens!

To know the real joys of seed raising, seek out some of these strangers. Some exquisite rhododendrons both in dwarf and in garden size have been brought down from the mountain fastnesses. We are finding the majority blooming in two or three years from sowing. There are splendid dwarf brooms that have seemingly never possessed a quarantine passport. There

are gorgeous gentians in Europe the very names of which the average American has never heard. But with all your seeking far abroad, remember, too, we have beauties at home that are among the most treasured jewels of foreign rock gardens — and seedsmen who carry them.

For those a little at a loss as to just what to order, I append a list of some of my own recent trials. Some of these are upon our market in plant form; others I will almost venture are pioneering in my garden.

Androsace praetutiana, A. arachnoidea, A. laggeri, A. ciliata; Gentiana angulosa (G. aestiva), G. acaulis angustifolia (not G. angustifolia), G. parryi (native); Pentstemon cristatus, P. palmeri; Saxifraga bellardi, S. kyrilli, S. churchilli; Campanula tyrolensis, C. morettiana, C. waldsteiniana; Wahlenbergia croatica; Dianthus roysi, D. callizonus; Dryas suendermanni; Rhododendron chamaecistus; Mertensia primuloides; Geranium napuligerum (G. farreri); Eritrichium nanum; Edraianthus graminifolius; Senecio tyrolensis; Veronica saxatilis, V. fruticulosa; Sempervivum comolli; Silene hookeri (native); Lupinus lyalli (native); Primula burmanica, P. foresti.

NEW CABINETS FOR THE RADIO

[Continued from page 231]

Another desk which comes in maple as well as mahogany is a sturdy and substantial Governor Winthrop type which is always a favorite for living-rooms in the Early American tradition. The radio is installed in part of the drawer space, but there remain two good-sized drawers for practical use. This desk, of excellent wood and workmanship, costs about ninety dollars.

A smaller desk, and one which is a fine example of expert cabinet-work, is in the Sheraton style, a copy of an antique which stands in the American Wing of the Metropolitan Museum. It is of red mahogany, with satinwood inlay, and has a tambour front that slides back to reveal the radio dial panel.

While desks are the best choice for general utility purposes, the many chests, commodes, and lowboys which come equipped with radio sets are also useful pieces. These fully equipped antique pieces are a new and interesting development in radio furniture.

The introduction of radio sets into tables has been one of the interesting results of the recently improved quality of the smaller radios.

The development of these small sets has made it possible to supplement the family radio in the living-room with others in individual bedrooms, the sun porch, or an upstairs sitting-room. A furniture manufacturer has recently brought out a group of 'tune-in tables' which are having a well-deserved popularity.

For those who have deserted the traditional periods in favor of the modern, there is a combination end table and bookshelf designed to stand beside one of those deep, low, soft-cushioned modern armchairs or at the end of a wide divan. It is of light wood, trimmed in metal, and is equipped with a seven-tube radio set.

Another type of radio table, also modern in conception, was designed for the sun porch or penthouse terrace, but is equally suitable for the game room. It is of painted wood, in several smart color combinations — black and silver, blue and white, jade green and orange, and may be ordered in other colors also. Or, if you have some daring color scheme of your own that you wish to experiment with, you may buy this table in unfinished wood and paint it yourself.

TO A BEGINNING GARDENER

[Continued from page 217]

latitude roses such as hybrid teas are hilled up with soil for twelve or fifteen inches before the ground

freezes, and later the rosebush tops are covered with straw, old hay, or evergreen branches. Harden off climbing roses by refraining from watering and fertilizing. When

TO A BEGINNING GARDENER

frost has killed the foliage and the canes are ready for winter, they may be laid on the ground and covered with earth and a mulch. Some gardeners box in roses and tender shrubs with a wooden frame covered with sacking. A burlap windbreak will prove a great protection for an exposed garden. In milder climates, of course, fewer precautions are necessary.

Markers should be placed in the garden to show the location of plants that disappear completely during the winter, especially if they are among those late to wake in the spring. It's a real tragedy to dig down into what looks like an empty spot and find that you have murdered some treasured flower clump. Don't trust your memory — it is n't fair to burden it so greatly.

As you get through with each tool for the season, clean it thoroughly and put it away. Judging by myself, one always has the best intentions, but sometimes fails to carry them out. I love my tools, but more than once I have come upon shears or a trowel badly rusted because I had forgotten it and left it lying in the border. Yet good tools — the only ones worth buying — deserve good care. It is much easier to keep them in their proper places if each has a hook or nail of its own. Mine have n't, but I still have hopes. Before you put them away for the winter rub off all dirt and coat the metal parts with grease of some sort.

Many gardeners recommend a mixture of crank-case oil and kerosene. The wooden parts will keep in better condition if rubbed with furniture polish or floor wax. One of my gardening friends has painted the handles of all her tools a bright orange so that they may be more easily found if she has inadvertently left them lying where they were used.

After your garden has been snugly tucked in, you have ahead of you peaceful winter days in which you can take stock, so to speak — check over successes and failures of the gardening year, and make your plans for the coming season. I sometimes wish I could put my own garden to bed for a few months. This business of having flowers in bloom three hundred and sixty-five days in the year is delightful, of course, but I sometimes feel like a dizzy squirrel spinning round and round in an interminable circle.

This is a good time, too, to catch up on your garden reading. You will enjoy gathering together, little by little, your own garden library, but don't forget that your own notebook may be made one of the priceless volumes of your garden library. It contains material that no published book can duplicate — the record of your own experiments, your individual data that as the years go on can be checked, corrected, amplified — a real diary of your garden. Here's to its lasting success!

ON A LIMITED BUDGET

[Continued from page 251]

was evident within a few days after one of our minor catastrophes.

Your water-supply pipe should enter the well at a point four or more feet below the ground surface and should be protected with a strainer on the end which is in the well, to prevent stoppage of the valve seat of the pump itself by small particles of sand and other harmless matter found in wells.

Having brought the water supply into the cellar, the water-pumping system itself calls for a brief word or two. Pumping outfits can be purchased which are electrically driven or operated by gasoline engines. The electric types are completely automatic, being controlled by a pressure switch and gauge arrangement. Here again a question of capacity is important. Remember that the average per capita capacity of water consumed in this country is about fifty gallons per day. In New York City and other metropolitan centres it runs to two hundred or more gallons per person per day. So you will want a pump with good pumping capacity — around two hundred gallons per hour — and storage provision for thirty to fifty gallons. If possible have your pumping apparatus placed on the lowest possible level, as this is a further precaution

against freezing should your heating service break down in cold weather for a number of hours.

Of course, if the power lines go down in a storm, electric current is null and void until repairs are made — sometimes for several hours at a stretch. Many people therefore have an auxiliary tank in the attic which is filled by a supply pipe similar to that for a faucet or any other outlet.

You will doubtless find, if your house is of the older type, that the cellar is but a small affair, about ten by fifteen feet, usually placed under the southeast corner. Into this space must go water-pumping system, boiler and its pit, storage for oil burner, sump pump for boiler pit, plus storage for kindling and fireplace logs. So you must plan accordingly and waste no space. By all means have your panel board with the electrical meter, fuse box, and so forth, within reaching distance of a person of ordinary height and in an easily accessible open wall space.

Little can be said about plumbing, except to figure out in advance with your plumber the easiest way in which pipes can be run without cutting through beams or being seen above the cellar floor. Buy the best grade of plumbing fixtures and supplies.

For our own plumbing requirements we felt that we should



Bognor on Patrician

Gay flowers, plucked at random in an old-fashioned garden, and gathered in loose, informal clusters, give the motive for this colorful design in Queensware. The decoration (which is applied under the glaze to insure permanence) is on the *Patrician* shapes, creating a dinner service of unusual character and charm. *Bognor on Patrician* is carried by the leading stores in open stock.

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eventually need two bathrooms, and it was less expensive to install them both at the same time, financing all the plumbing at once, than to try to add the extra one later on.

The kitchen was equipped with a

QUALITY FIRST

[Continued from page 254]

priced mattresses offer special temptations in these respects, it is wise to be informed — and then to be careful.

To remedy the situation is no easy matter. Many of the manufacturers maintaining high standards have labored through associations and bureaus for years without attaining satisfactory results. They need the aid of an informed public that will refuse to buy without guarantee of proper content and construction. The present ambiguously worded labels would be meaningless and valueless if the public were better informed regarding actual conditions and knew what constitutes reasonable standards.

The first point to be sure about is that the mattress is of all-new material, of good grade, manufactured by a reputable firm under proper sanitary conditions. Such bedding is dependable. Second-hand material should never be accepted for obvious sanitary reasons. The laws of many states prohibit the use of such materials unless they are marked as secondhand. It is always possible to insist upon a guarantee, as average purchasers cannot see what is inside the mattress.

During the last century, pure horsehair mattresses have been recognized as being without exception the finest type. The hair comes in varying lengths, — mane or tail, — and after being curled, steamed, and dried, it has the double virtues of being springy and of holding up weight. Thoroughly cleaned and sterilized, it is unquestionably sanitary. The same hair can be used over and over, being repicked and the mattress remade with very little loss where pure horsehair is used.

Government-inspected South American horsehair is considered the best.

The combination of mane hair and tail hair produces for most people the most comfortable results. The former is soft; the latter hard. For the average person, the mattress that contains a large proportion of the mane hair and a smaller proportion of that of the tail would prove satisfactory. Heavier people require more of the tail hair if the mattress is to retain its resiliency. People of light weight need, on the contrary, a larger amount of the soft hair in the mattress.

A favorite substitute used when the label reads 'Mixed Hair' is pig's hair. After a mattress so filled has been used for a time, the bristles which are only two or three inches long, soon mat down and gather into hard and unyielding bunches. Being thin and sharp, they like-

porcelain sink and tub unit with swivel faucet and safety drain. In both bathrooms and kitchen we used chromium-finish faucets, pipes, plugs, and such. Their cost is but little more and they are much more satisfactory than nickel finish.

wise have a tendency to disappear through the ticking. When not properly cleansed and seasoned — as is often the case — they also have the pleasant habit of disintegrating and thereby add to the bunchiness of the so-called hair mattress.

Cattle hair is better than the hog's hair from the standpoint of springiness, but it cannot give the smoothness in wearing or the spring of the longer, more wiry, and uniform horsehair. Moreover, it has an offensive odor in warm weather.

When our budgets do not allow us to buy fine-grade hair mattresses, the good-grade cotton felt can give excellent service if it is bought wisely. Unfortunately, like the hair mattresses, these are often bought for price only — without due consideration of what is inside the cover. No one would willingly buy a cheap mattress if he should examine the filling, which has no body staple to it. The best ones are made by felting the cotton and a good grade of linters with fairly long fibres. Poorer grades, made of shorter linters that cannot be felted, are merely stuffed into the covering, and naturally they soon become most uncomfortable because there is not sufficient length of staple to hold the parts in place. They both mat and bunch. The longer linters, properly carded, can be done over and over and make excellent, durable, sanitary mattresses.

The type of stitching is also exceedingly important, both for durability and for comfort.

Firmness is a virtue in a mattress. To-day most people buy a machine-stitched rolled edge because the great improvements made in the machines during the last few years have eliminated the old danger of the mattress ripping because of the chain stitch. The machines now use a lock stitch. Less expensive mattresses have rolled edges, but with two rows of the side stitching. These are known as 'Two Row' stitched mattresses. They also are of excellent construction. The Imperial Edge is very square in effect upon the bed and makes up well, with very trim appearance. It has four rows of stitching at the sides.

Inner-spring mattresses present still another complication. Many inferior mattresses in imitation of the good ones of this type are being made and sold by even large concerns. The purchaser assumes that a satisfactory mattress is being bought at a low price. It is true that the mattress is being bought at an exceptionally low price, but it is all or more than the mattress is worth. The lowest grade of ma-

Look To YOUR TREES

A LANDSCAPE without trees is sunlight without shadow. Like constant friends the virtues of trees are manifold. For beauty, contrast, and foundation planting, for cool retreat in summer and windbreaks in winter, a number of trees are indispensable. Bring fresh interest to your grounds by adding some of the newer varieties of trees, shrubs and vines.

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QUALITY FIRST

materials is used. The spring unit is of the lowest quality and there are as few as it is possible to use. In addition to a lightweight covering, the amount of upholstery is reduced so that the spring work is readily felt. Often the comfort of a good mattress is minimized by a poor spring support. Again the public should insist upon guarantees in words that allow no opportunity for double meaning.

Pillows present almost as many problems as mattresses. Good pillows should contain all new, clean goose feathers (see Figure 7), free from dust, and odorless. A pillow so stuffed will last the longest, fill the best, and make the plumpest

pillow. Duck feathers are not as good. Ducks feed on fish, and pillows filled with their feathers throw off an unpleasant odor which is apt to return unless the feathers are thoroughly treated. Chicken feathers make the least expensive pillow, but the quill is stiff and the fibre is weak, although somewhat improved by a crushing process. When new, a chicken-feather pillow is well filled, but, owing to the nature of the feathers, it lacks durability. Down is another excellent filling — soft and fluffy. It does not, however, wear as well as the sturdier goose-feathers which make the best and most practical pillows.

SPRING PASTURE

[Continued from page 206]

end of the house gives two of the bedrooms a special charm, while the centre room has its individual feature in a sleeping alcove with a cedar tree just outside the window. Through the hot weather awnings of white sailcloth protect the windows on the south and east and form a roof for the upper terrace on the south. This latter, with its rail, its steamer chairs, and its flapping canvas, gives the illusion of a ship, especially in the evening, when a cool breeze is sure to be found there and the flashes of the distant harbor lights are easily seen.

Our feeling about the place is that the sloping hillside to the rear, on which the many windows look, should be left as natural as possible, self-sown with trees and shrubs and wild flowers. Honey-suckle and grapevine will climb up the foundation walls, while barberry and blueberry bushes advance

ever nearer, but the walls of the house and terrace and the hedge will hold them back. In the garden and in front man's order may reign; down the slope and along the brook, the pasture is supreme.

Living through a year in this house is disproving the common fears about cold and heat often associated with a house of this type, with its flat roof and many windows. We have not been too cold because our metal-framed windows fit snugly, our doors are weather-stripped, a good oil heater provides plenty of warmth, and trees in front protect us from the north wind. Neither are we too hot in summer, since insulation keeps out heat, and awnings and cross circulation also temper it. Our hopes are more than fulfilled in the opportunities we have to watch the changing seasons: waking to the sunrise seen from our beds, and to the bird chorus; breakfasting indoors or out, close to the trees and



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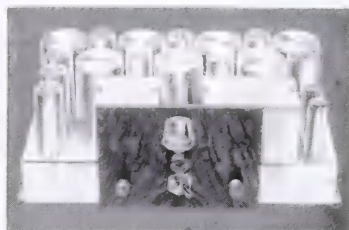
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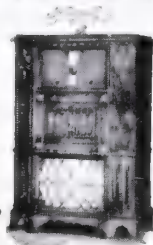
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SPRING PASTURE

the sky; when at home, busy through the day, if not in the garden, in touch with it on the terrace or beside a window; and watching the stars and horizon lights and the cedars against the sky when the night comes on.

We know our pasture a little now, with its red barberries in the fall, the little snow-bent cedars in winter that have to be released and straightened after the storms, the first woolly ferns and blue violets,

the yellow-green of the spicebush, the pink and white of the fragrant apple trees vivid against the dark cedars, the exquisite yellow sprays of the barberry in May, and now in June the creamy-white clusters of the privet, with summer surprises still to come. And all the while, forming the background of our lives, there is our little house, so comfortable, so adequate to our desires, so much a partner in our experiment in the country.

PULLING A ROOM OUT OF THE DOLDRUMS

[Continued from page 213]

for individual comfort or for conversation. A little reorganization with a bit of elimination worked wonders.

Another kind of reorganization that is often helpful is the moving of an object from one room to another. A small chair that was really quite out of scale in the living-room may fit beautifully in the bedroom. It may add that little note of comfort which means so much. Or that old wicker chair that does not quite fit in with the other things in the living-room can be repainted and its cushions re-covered for a new porch chair. The corner cupboard in the dining-room that the builder put in without thought as to the placement of the furniture might fit in that empty corner of the living-room and be filled with books and topped with a lovely bowl.

Perhaps it is the lamps and shades which are all wrong or shabby, and you know it, though you try to overlook it. Now is the time to do something about them. Never have well-proportioned lamps and shades been so cheap. If you have just discovered that it is the lamp-shade and not the lamp that makes that corner look so dingy, get a new one that will give light by night and a pleasant color by day. Perhaps you just have n't enough lamps. There is no surer way of pulling a room out of the doldrums than by ascertaining that the lighting is pleasing as well as adequate.

The floor covering is very often the thing that needs consideration. But we are apt to stop short of it because doing anything to the floor always sounds expensive. But it need not be. If you have an old patterned rug that no longer fits in the scheme of things, you can have

it dyed. Or you can move it to another room and invest in one of the cheaper rugs, plain in color and good in quality. If you have scatter rugs, look to their arrangement, for they must be laid along straight lines, following the architectural plan of the room, and not strewn here and there at odd angles.

The window curtains, too, can come in for their share of reorganization. Maybe they need to be made over along simpler lines or lengthened or shortened. Unfortunately there seems to be no way of making really short draperies long, so if that is your problem, it may be wiser to do without any. The glass curtains can be remade, too, or perhaps dyed if their color is not all that you desire. Sheer materials for glass curtains are to-day within everybody's reach and easily made at home. Smart chintzes will freshen up a room immensely where velvet draperies make it seem oppressive. Brush up the old ones, or fix up the new ones, but give your windows a chance to do their bit toward pulling a room out of the doldrums.

Look around your house now and see if any of your rooms are in the doldrums. If they are, by all means consider quickly just what kind of 'new hat' would do the most good. Some one of these problems cited may be yours, or the solution of one of them may help you to find your way out, even though the premise is different. Remember that you don't have to do it all at once, but half the battle has been won when you have discovered just what to do and the most economical way to do it. Next month we shall consider the color for that new hat, for that is almost as important as the hat itself.

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THE HOUSE BEAUTIFUL

441 Madison Street

Room

What Shall I PLANT

OLD-FASHIONED roses are today the new fashion in roses. The numerous varieties of this plant popular here and abroad a hundred years or so ago had almost disappeared, but a growing interest in these blooms of our grandmothers' day has been recently encouraged by a rose grower who has patiently gathered together many of them. There are numerous moss roses, among them Gloire des Mousseux, fragrant, pink, with velvety moss on the buds. A warm airy situation, with plenty of fertilizer at blooming time and pruning to four or five eyes in early spring, should make it thrive. The true York and Lancaster rose (Figure 1) is a scarce variety of the damask rose. It was first described as long ago as 1551. The appearance of the flower, a red and white rose in one, has given rise to the legend that it commemorates the union of the houses of York and Lancaster. Plants for autumn planting are \$2.50 each for the moss rose, \$20.00 for ten; \$1.00 each for the York and Lancaster, delivered. — BOBBINK AND ATKINS, Rutherford, New Jersey.



Fig. 1

NEW Violas which really bloom through a long season here in our hot summers are always welcome. Viola Royal Gem is a rich purple of a shade which carries well outdoors. The numerous flowers are almost as large as pansies, but have a perky, angular look which indicates to us a cousin of *Viola cornuta*.

It could be planted as an edging in a prim little garden or be worked in along the front of a flower border where it will contrast pleasantly with the early spring flowers as well as with the blue and white Carpathian harebells of midsummer. You may obtain plants at 75 cents each, \$3.75 for six, carriage extra. — WALTER GOLBY, West Street, South Weymouth, Massachusetts.



Fig. 2

If you enjoy puttering around with your own grapevines, you might as well reward yourself and grow the newest varieties, those of a quality superior to the usual ones in the market. The following varieties are recent originations of the New York Agricultural Experiment Station. Ontario is an early green grape with bunches and berries larger than Winchell and Diamond, its parents. Aside from fine quality, its special advantage to the home grower is that the grapes hang on the vine long after ripening. Sheridan (Figure 2), on the other hand, is a late blue grape ripening a week after Concord. The large berries are sweet and rich in flavor, forming compact bunches which keep late. The vine is hardy and productive. Planted now, they will be well established for growth next spring. Two-year plants of both varieties are 60 cents each, bearing plants of Ontario are \$1.00 each, transportation extra. — SAMUEL FRASER NURSERY, INC., Genesee, New York.

THE Turksap Lily (*Lilium martagon*) has been known for a long time, but it is not often seen. When

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Dreer's Autumn Catalog

contains a complete list of the Bulbs, Plants and Seeds which should be planted in the fall, including specially prepared Roses. Write for free copy.

HENRY A. DREER

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DREER'S

WHAT SHALL I PLANT?

[Continued from page 265]

well established, the upright spike has sometimes as many as thirty small nodding flowers in June. The purple petals are thick and wax-like and roll back sharply, resembling a turban wound about a fez. It likes a ground cover of ferns and partial shade as well as a place in the sun, and does not mind lime. The bulbs must be planted 4" deep in the fall. The white form is also to be recommended as a better mixer with other colors. Bulbs ready for October delivery may be had at 40 cents each, \$4.00 a dozen, for *Lilium martagon*; of *L. martagon album* at \$1.00 each, \$10.00 a dozen; delivered free in the United States. — W. E. MARSHALL & COMPANY, INC., 140 West 23rd Street, N. Y. C.



Fig. 4

Its reddish branchlets have corky wings which make them interesting and help hold the snow picturesquely. Its thin smooth green foliage remains perfect through summer, turning a brilliant crimson in autumn. Of slow compact growth, a hedge of it would not need much trimming. It is equally useful planted by itself where a medium-sized shrub is wanted. Plants 2' high are \$1.00 each, \$9.00 per ten, \$75.00 per hundred, delivery additional. — J. W. ADAMS NURSERY COMPANY, Springfield, Massachusetts.

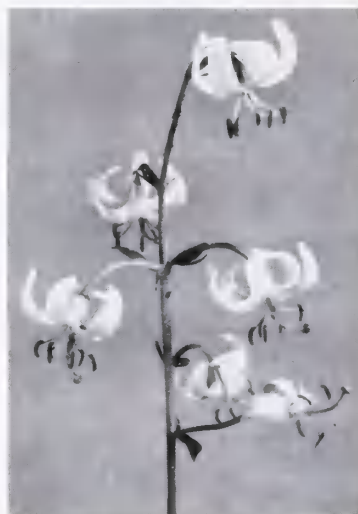


Fig. 3

LILACS seem to bloom such a short time, but you may start your season several days earlier if you add a Hyacinth Lilac (*Syringa hyacinthiflora*) to those you have. The color of its double flowers is rather bluer than the common lilac, and it is as fragrant in its own way. A rather tall shrub, it can be used in a screen planting or as a specimen. Its foliage turns purplish in autumn. For some reason unknown to us, this plant is hard to obtain, though it has been known for a number of years. Its price is \$1.50 each for plants 2'-3' in height, transportation extra. — WESTON NURSERIES, Weston, Massachusetts.



Fig. 5

SPRING-BLOOMING members of the composite family are rare — that is what gives leopardbane (*Doronicum caucasicum*) its charm. It is yellow, too, which makes it pleasing combined with blue columbine, blue, purple, or white iris. The heart-shaped leaves are at the base of the plant, while the daisy-like flowers are about 2' above the ground. This places it in the front line of border plants. Plants are priced at 45 cents each, \$3.50 for ten, delivery paid. — THE COLE NURSERY COMPANY, Painesville, Ohio.

A DWARF form of the winged euonymus, *Euonymus alatus compacta*, has many requisites to make it an excellent hedge plant. First of all, it will stand some shade.

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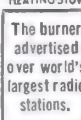
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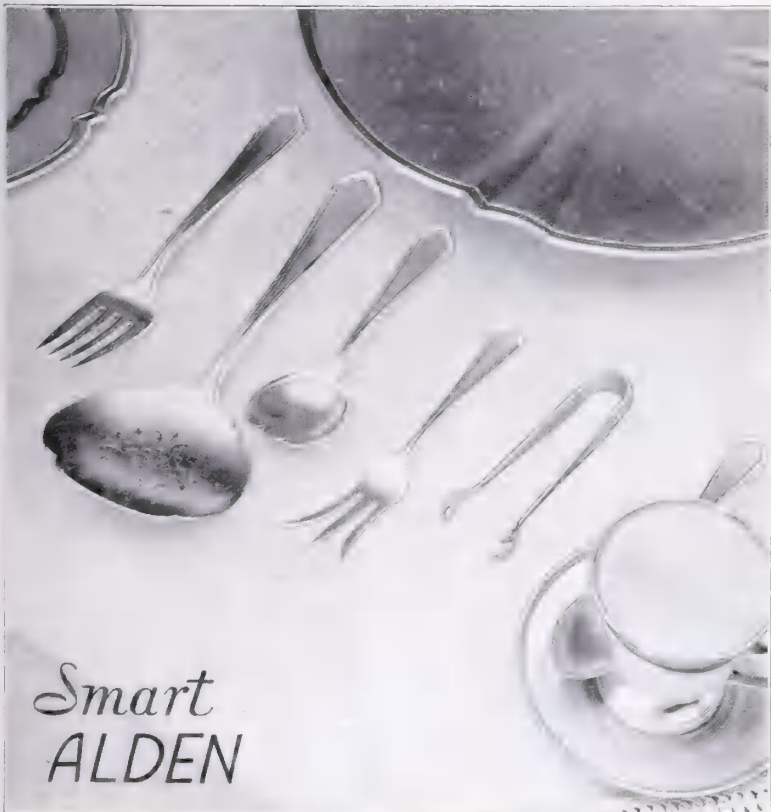


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Window Shopping

MARY JACKSON LEE will show you in these pages each month the best of the new things found in the shops. We cannot purchase for you, but for your convenience the address of the shop mentioned is given at the end of each item

TRY to imagine the daintiest gift in the world for the most feminine woman you know, and then look at the lovely chaise longue throw and boudoir pillow in Figure 1



Fig. 1

and see if it does n't just fit the picture. I wish I could also show you the luscious color harmonies in which it is made — an ethereal blue lined with pale salmon pink, pale green with pinky peach, blush rose with orchid, or any other combination your fancy dictates. The exquisite tracery of the spider-web design brings out the beauty of the Cherokee taffeta and the richness of the satin lining. And there is a deep pocket at the inner end into which chilly toes may be slipped — *pouf* is the French name for this fashion. The filling is lamb's wool, and the pillow is of down. The throw is 18" wide and 57" long with a 4" fold set on with cording, and the same fold finishes the 13" pillow. Made entirely by hand, the lowered price

is a remarkable value — \$22.50 in the satin-lined taffeta, \$27.50 in all satin. There is a generous-sized comforter to match priced at \$22.50 for the taffeta and \$25.00 for the satin. Allow three weeks for filling order. Express collect. — ELEANOR BEARD, 517 Madison Avenue, N. Y. C.

CHILDREN may enjoy mechanical toys for a few hours, but I have noticed that they soon either tire of them or break them and fall back on the solid playthings that they can do something with — which is why these Educational Playthings (Figure 2) are so deservedly popular with the young. The brightly colored Peg Car on wheels may be pulled about the floor, and its pegs, in assorted sizes, removed and reinserted in a variety of ways. It measures 15" x 5" and costs \$1.75. The flower tiles, also enameled in brilliant colors, may be arranged in all manner of interesting combina-

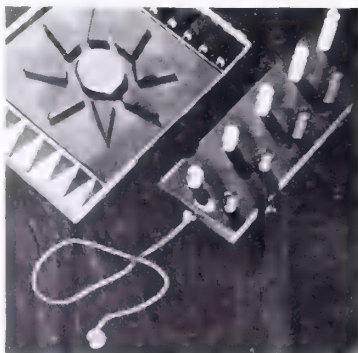


Fig. 2

tions, forming flowers that would startle the most blasé horticulturist. The central board measures 10" square and the set costs \$2.75. Prices include postage. — MISS CANNON'S SHOP, 20 Brattle Street, Cambridge, Massachusetts.

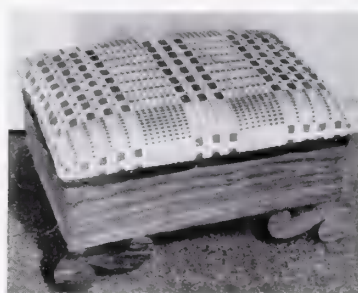


Fig. 3

IN grandmother's day, no 'parlor' or 'sitting-room' was really furnished unless a footstool was placed conveniently before each rocking-chair or high-backed wing chair. People are just beginning to find that these are very comfortable little articles, as well as lending an authentic air to the Colonial and Early American living-rooms of to-day. The footstool shown in Figure 3 is a particularly good one, having a sturdily made base and nicely turned legs of solid walnut. The fabric covering, an exact copy of an old design, is woven by hand on a loom which has been constantly in use by grandmother, mother, and now by the daughter, for a hundred years. The color combinations are excellent: rose with either indigo blue, delft blue, or green, all on white warp; or green, rose, delft, or indigo blue

with white. The top is 13" x 9½", it stands 7" high, and costs only \$4.25, carriage prepaid. — LAURA COPENHAVER, Rosemont, Marion, Virginia.

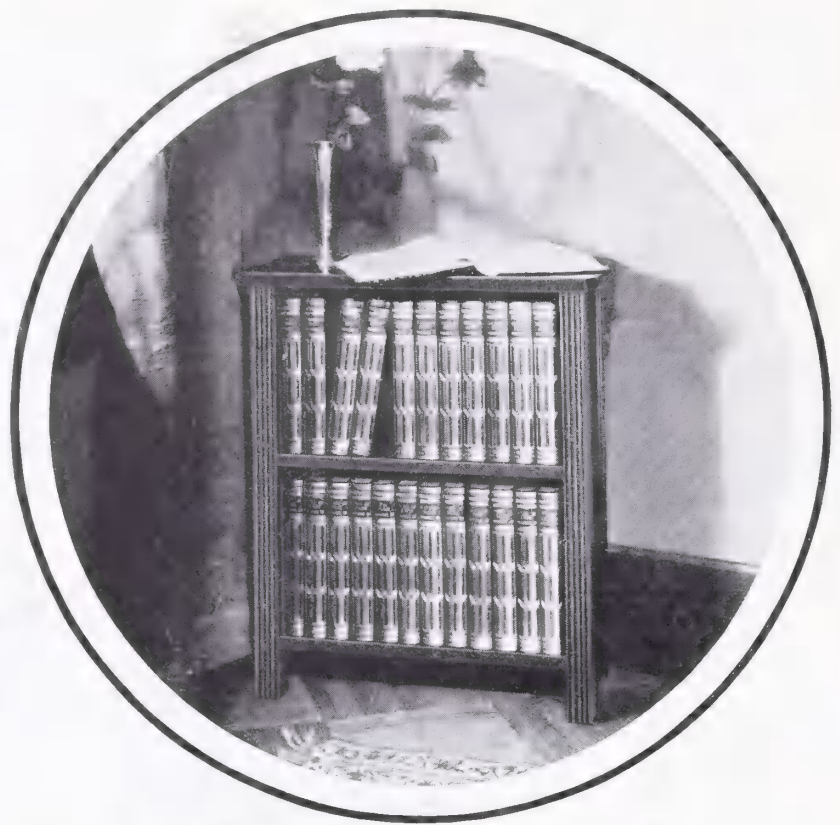
HAVE you noticed that, no matter how many cigarette sets you already have, there always seems to be room for one more? And here in Figure 4 is one that I am afraid you will end by keeping yourself, even though you order it as a Christmas gift for someone else. It is charmingly decorated in green, blue, lavender, and rose on a



Fig. 4

purplish-white majolica, and comes from the kiln of the potter 'Salamander.' Made in the mountains of central Italy, though showing the flair for angular shapes more characteristic of the north, this ware has but just been intro-

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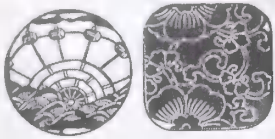
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Fig. 5

YOU may have a charming little indoor garden all year round with this miniature greenhouse (Figure 5) which has its own device for giving the plants inside the moist, warm air they need. It is especially effective, from the standpoint of decoration, when placed before a window as shown, and of course this provides the necessary sunlight as well. Designed and manufactured by a large greenhouse firm, it gives small-scale gardeners the benefit of their large-scale experience. The "Plant-i-dor" is made of cypress wood, finished in apple green and aluminum, and measures 16½" wide by 24½" long by 18" high. It sits in a pan of water, and as this evaporates the moisture rises through the perforated metal bottom into the glass case above. Another advantage is that it shuts the plants away from the dust and

gases which are so injurious. An electric heating element with an automatic thermostat which keeps the temperature fixed at any desired range adds \$3.00 to the price of the "Plant-i-dor," which is \$9.70, express collect. — **HITCHINGS & COMPANY, Elizabeth, New Jersey.**

I HAVE yet to find a more satisfactory bathroom rug than that shown in Figure 6, which is woven with chenille in either blue, rose, green, or black against a white background. Its interesting design and fresh, clean coloring will brighten any bathroom floor, and, being hand-woven with the best of materials, it will stand years

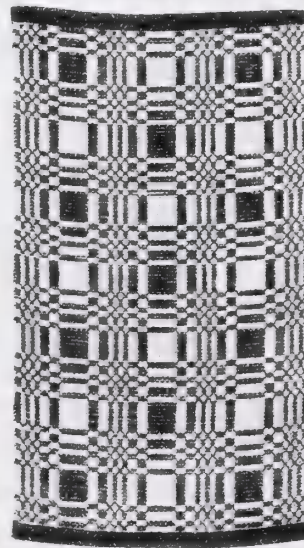


Fig. 6

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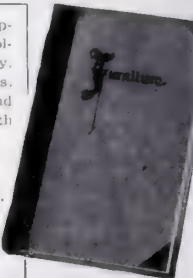
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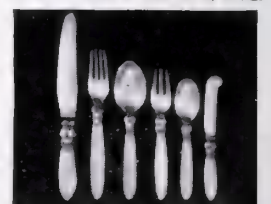


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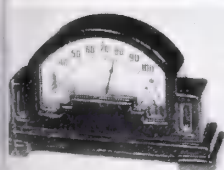
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of hard service. Incidentally this work is done by the blind, although it is hard to believe that such an intricate pattern can be worked out merely by the sense of touch. The rug illustrated measures 18" x 34" and costs \$4.75. Woven to order, a rug 44" long costs \$5.75 and a 54" one \$6.75. All prices are postpaid. — **BLIND HANDICRAFT**, 39 Newbury Street, Boston.



Fig. 7

FOR exquisite coloring and charm few pictures can compare with this original Japanese print (Figure 7) with its soft colors of dull rust-reds, blues, grays, and greens. And though no two prints are alike, since they are all originals, the general coloring is the same, and you may choose between those showing large figures, like the print by Kuniyoshi with a woman and a young girl on Nippon Bridge, with Mount Fuji in the background, or a print of smaller detail by Hiroshige. The title and name of the artist are printed on the back of each print, which is nicely framed in black wood and measures 12 1/2" x 24 1/2" over all. A pair of these in your guestroom

would be all the decoration needed, or they would fit gracefully into any other room which needs a new note of interest. The price is but \$5.00 each, carefully boxed. Express will be collect. — **FOSTER BROTHERS**, 4 Park Square, Boston.

ON every gift list there is usually a family to be remembered as a whole, whether it is your own or that of a dear friend or relative. The very complete fireplace set shown in Figure 8 would be most appropriate for this purpose. The screen is of heavy black mesh with a solid brass frame, the two side panels folding back to give any desired angle from the fireplace, finished with small urn-shaped brass finials and handles. The centre panel measures 30" high by 26" wide, the side panels 27 1/2" high by 12" wide, price \$10.50. This is an excellent value, as you who have purchased similar equipment know, and the other articles are just as reasonable. The and-

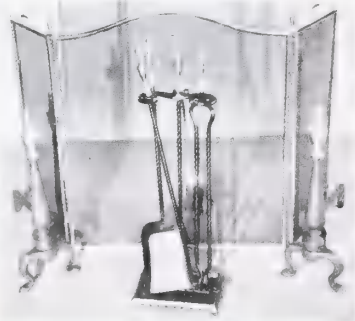


Fig. 8

irons are of black iron with polished-brass urn-shaped tops, stand 20" high, and cost \$6.75 a

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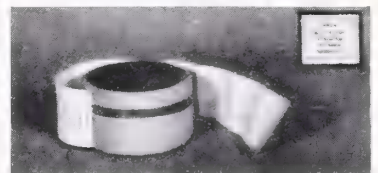
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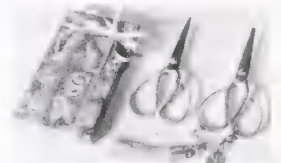


This lacquered tin box is useful on every woman's desk. The box 2" in diameter and 1 1/2" in height in black, red, apricot or reseda green decorated in gold has a slot in the side from which the roll of 300 personal labels 1" square, gummed and perforated, printed to order with name and address, may be drawn. The labels are white printed in black. Complete, postpaid \$2.75.

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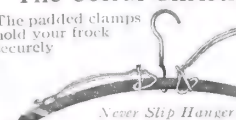
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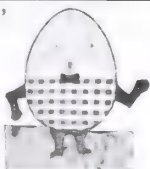
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pair. The fire set consists of a 28" stand with poker, shovel, tongs, and hearth brush, all of black iron with handles to match the andirons, and is only \$8.00 complete. Any one or all of these articles will be sent either by freight or by express collect, depending on the time allowed. — **ADOLPH SILVERSTONE, INC., 21 Allen Street, N. Y. C.**

THE gayly colored bird shelter and feeding house shown in Figure 9 will make not only Christmas but the whole winter season a merry one for your feathered protégés. And would n't it be a nice thought as a Christmas gift for the friend who loves birds and who has their welfare at heart? The little white house with its painted windows and shrubbery measures 7½" from the peak of the bright orange tin roof to the equally vivid green platform, which is 9" x 10", and there is a hook for tallow inside. It may be nailed to a tree or the side of the house or other building by the convenient iron bracket. The price is \$3.50, postage collect. — **MAX SCHLING, INC., 618 Madison Avenue, N. Y. C.**

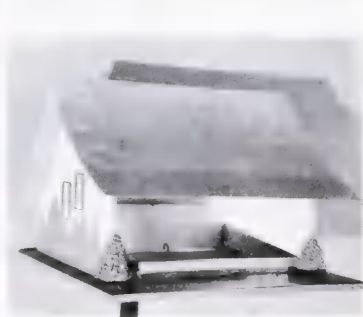


Fig. 9

DON'T these twin doll babies make you wish you could roll the years backward so you could add them to your make-believe family? It is n't hard to imagine the joy of the little girl who finds them on the tree Christmas Eve. They have the most beguiling little faces, and their jointed arms, wrists, and heads take on all sorts of appealing

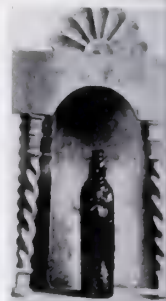


Fig. 10

attitudes, as you can see by Figure 10. As shown, completely dressed in dainty garments, with pillow and blanket in either pink or blue, they are \$7.50 for the two. Singly, these 'Patsy Babykins' — 9½" long — are \$3.30 all dressed and having their own pillow, or \$1.85 each without the frills and furbelows. They go to sleep, of course, and you may order them with either brown or blue eyes. Postage prepaid. — **F. A. O. SCHWARZ, 745 Fifth Avenue, N. Y. C.**

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NOTHING could be more in the mode than this urn shaped vase of clear crystal (7 1/4" high) with its hand-cut monogram. And the price is surprisingly small—\$3.50 postpaid.



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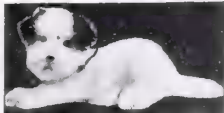
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Christmas is close upon us!

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NOW is the time to consider the annual problem of Christmas cards, and if you are looking for original ones which have real artistic merit and sentiments that avoid the trite banality of most Yuletide greetings, I am sure you will appreciate these Irish cards (Figure 11) which come from the Cuala Press in Dublin. They are

of a purely Christmasy nature, so in ordering an assortment it would be well to state which type of card you prefer. The quaint greeting on the centre card shown is 'May the road rise with you and the wind be always behind you.' Several have the greeting written in Gaelic with the translation given inside. The cards, of folder type,

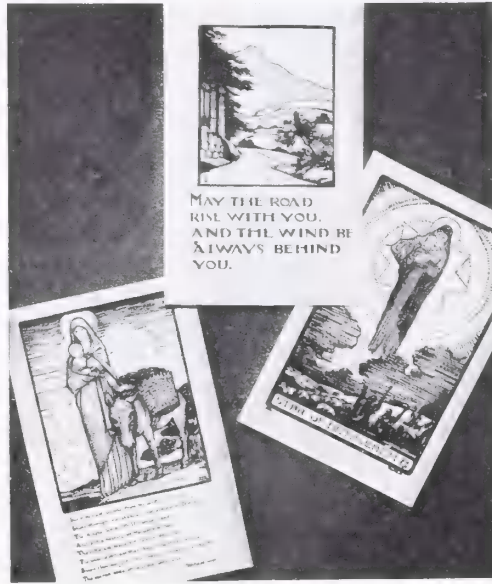


Fig. 11

hand-colored under the supervision of Elizabeth Yeats, of the famous Yeats family, and each one is such a very perfect little print that it will be treasured long after all other Christmas cards have been relegated to the wastebasket. The cards illustrated are but three of a large assortment which includes many showing charming Irish scenes and expressing sentiments of general good will, as well as others

measure 4 1/2" x 7" and come with envelopes to match. Price, 25 cents each or \$3.00 a dozen, postpaid. — CAROL BROWN, 104 Myrtle Street, Boston.

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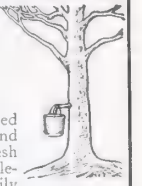
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TRAVEL

CRUISES

- December 3, 1932 *S. S. Empress of Britain*. Canadian Pacific. World cruise of 129 days. This largest ship to circle the globe will visit 81 ports and places and 23 countries.
- December 16, 1932 *S. S. Lafayette*. French Line. West Indies cruise of 19 days.
- January 7, 1933 *S. S. Carinthia*. Cunard Line and Thomas Cook & Son. World cruise of four and one-half months which takes an unusual route, including the South Sea Islands, the eastern coast of Africa, and South America.
- S. S. Resolute*. Hamburg American Line. World cruise of 132 days, covering 38,000 miles. Thirty countries will be visited, including Bali, 'the last paradise.'
- January 12, 1933 *S. S. Lurline*. Oceanic Steamship Company. Matson Line Pacific cruise of 102 days, covering 30,000 miles. Maiden voyage of this newest luxury liner — fifth of a series of successful Around-the-Pacific cruises under the same management. The interesting itinerary includes a direct call at Bali.
- January 14, 1933 *S. S. Augustus*. Italian Line. World cruise of 129 days. Interesting itinerary includes Tripoli and Bali.
- January 14, 1933 *M. Y. Stella Polaris*. Raymond & Whitcomb world cruise of 109 days, visiting unusual ports impossible for regular liners to reach. The itinerary includes the Fiji, Cocos, Galapagos, and South Sea Islands and a visit to Abyssinia.
- January 31, 1933 *S. S. Empress of Australia*. Canadian Pacific. Mediterranean cruise of 69 days. Shore excursions optional.
- February 9, 1933 *S. S. Statendam*. Flagship of the Holland American Line. Mediterranean cruise of 56 days. Itinerary includes Kotor-Rhodes and Sicily.

WILD-PIG hunting is a sport that is not often indulged in with as little actual danger and as much pleasure as it is in Hawaii. One gathers together a dozen congenial people who know how to wear old clothes and can flip a flapjack; some food, which must include sweet potatoes, bananas, a tin of corned beef in case the pigs are too shy to appear, coffee, pancake flour, and fruit for breakfast; two pig dogs (*poi* dogs to the Hawaiians), which have no distinction outside of a nose for pigs; camping necessities, of course; guns and knives; and two stubborn yet indefatigable pack mules.

Cars can be driven about three miles into the valley, and then one has a shaded hike for about six more miles through the usual tropical vegetation of guava, eucalyptus, coffee, ohia, and mango trees and a variety of cool green ferns. There are many gurgling mountain brooks to cross, at which the mules always balk or take prolonged drinks, but this will afford one an opportunity to stop and taste the sweet tang of a pale yellow guava or the cool refreshment of an ohia or mountain apple. One may even have time to make a fresh fern lei for one's hat if the mules want to rest that long.

The pigs have not been forgotten, however. They lurk in the heavy undergrowth, near the ferns or under the serpentine branches of the hau tree, and would probably never be seen without the dogs' help. These nondescript canines scent the trail and are often able to catch and hold the pigs until the man with a gun or a knife arrives. There is generally a great deal of screaming and climbing on to rocks or even into trees on the part of the women as soon as the dog gives the signal that he has found the scent. The poor pigs are usually more afraid than the women, although an old boar will turn at an attack.

After the bloody business of kill-

ing the pig is accomplished, the party continues to the camp, which is in a grassy open spot, near a stream that has cold deep pools for morning bathing and much running water for drinking purposes. The first act is to dig a hole in the ground and heat rocks in it. This will take about two hours. The pig is cooked in the Hawaiian manner. If it is a small one, as it should be, it is skinned, cleaned, wrapped in ti leaves, — long shiny leaves of a smooth, dark green texture, which have many uses, — and placed in the hole lined with red-hot rocks. Some rocks are even put in its tummy for good measure. The sweet potatoes and bananas are also wrapped in ti leaves and scattered around the pig, followed by more leaves and finally dirt, so that all may bake for three to four hours. When the hour arrives to dig out the pig, the men place a bucket of cold water beside them, into which they dip their hands before grabbing the hot rocks, which occasionally burst from the heat. There is no gainsaying the deliciousness of this meal if it is properly cooked.

After you feel mellow and contented from food, stretch out around the camp fire, with no fear of snakes, and feel the closeness of the bright stars or perhaps the allurements of a burnished moon, the caressing softness of the playful little breeze that offers one the fragrance of flowers and cool ferns. Then you will feel the dreamy pulse of a tropical night in Hawaii.

H. M.-S. E.

THERE is no more charming region in Sweden than the lakes and hills of Dalecarlia — a five hours' journey northward from Stockholm. The country is easy to describe to anyone who knows Maine, for there you find the same low mountains, the same stretches of lake, the same pines and white

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TRAVEL

[Continued from page 278]

arches and brooks and stone walls and red barns, and the same clear atmosphere. It is both restful and exhilarating enough at any point in the summer season, but if you can be there on Midsummer Eve, the twenty-third, you will enjoy added attractions of rare interest. That is the night, long prepared for, when peasants gather in the open fields at Leksand and at Ättvik, close by the waters of Lake Siljan, — each group in its own brilliant traditional costume, — and dance their ancient folk dances. From all over Sweden people gather in these little towns to watch the merrymaking; and so many have the dances grown to be that even American moving-picture men, with all their up-to-date equipment, appear (not too intrusively), recording all the intricacies of the dance for summer audiences in Rochester and Kokomo and Santa Fe.

This gay and graceful performance of traditional ritual is no mere stunt put on for tourists by pseudo-peasants riding in Ford cars and living in modern bungalows, for the whole peasant life of Dalecarlia is still genuine and rooted in the soil. Most of the farmers live in their heavy-beamed old-style houses, and colorful peasant costumes may be seen on any day in the year. To no small degree this moving perpetuation of the old way of life is due to the active encouragement and sympathy of the great Swedish artist, Anders Zorn, himself a peasant of Dalecarlia. Visiting his village of Mora, — now, since his death, a kind of memorial to him, — you can see, preserved and restored by his care, a complete model of the ancient Swedish farm buildings, — solid and dignified and sturdy, — which seem to fit the nature of the people and to harmonize with the clean air and the strong blue hills.

J. T. A.

NATURE has generously bestowed scenic grandeur on the Pearl Drop in the Brow of India — Ceylon. The island presents such a contrast from India that one would think it belonged to another hemisphere. India is wrapped in solemnity, reflection; lost in its mysteries. Ceylon is alive with light-heartedness; it is bright and full of animation. Its yellow sands are fringed with groves of palm trees; its hills rise above fertile valleys and culminate in splendid mountains whose peaks are hidden among the clouds; a riot of color blazes forth in its flowers and brilliantly plumed birds; its fields are rich in luxuriant vegetation. It is rightly called the Garden of the World.

For the seventy-two miles from Colombo to Kandy we skimmed past a checkerboard of rice patties surrounded on all sides by green hills terraced with tiny tea plants.

Stately royal palms, date palms, and palmyra trees offered grateful shade from the hot rays of a tropical sun, and the fragrant air was light and balmy. We were spellbound with the tropical verdure, the wonderful fertility, and the sleekness of the well-fed cattle.

During our ride a small wooden building attracted our attention, and we decided to investigate. It proved to be a tea factory, and the owner was most gracious about showing us the very simple process through which the tea plant passes before it comes to our tables.

When the plant is two or three feet tall the leaves are picked and put on trays in a very warm room to dry for eighteen hours. The trays are then put into a machine which separates the chaff and rolls the leaves. Next the leaves are picked over by young girls seated on the floor in a cool shady room, then packed in boxes ready for final shipment. Except for the drying process the whole thing is done by hand in this comparatively modern factory.

This is the land of elephants, and a most interesting sight is a visit to one of the very primitive lumber yards which one finds throughout the island. One spends hours watching these huge clumsy beasts carry great fifty-foot logs from place to place as though they were toothpicks, and their response to commands is marvelous. At noon on Saturdays all work stops and Mr. Elephant enjoys to the utmost his afternoon bath, lying peacefully sprawled out in the cool waters of the river until he is thoroughly rested and refreshed. This Saturday-afternoon bath is almost a ritual.

There is on the island a funny little palm-covered wagon drawn by oxen. It resembles our covered wagon of 1849. This cart and the rickshas form the only means of transportation in the countryside. The motor car honks its noisy way about the cities.

The natives love to tell you that this Pearl Drop is situated only forty miles from Heaven — a most fortunate thing for Adam, who, they say, landed on its highest peak when he was thrown out of Paradise. He stood there for two hundred years bemoaning his misfortune until he was forgiven, and in evidence of this you are shown a footprint five feet long and two feet wide in the granite rock on the mountain. The Hindus maintain that the track was made by Buddha when he ascended into Heaven. All seem to agree, however, that Ceylon is the nearest point of departure for Celestial Regions. The traveler feels, after leaving India, that he has reached the Celestial Regions when he sets foot on the soil of Ceylon.

S. B. A.

SOUTH SEAS



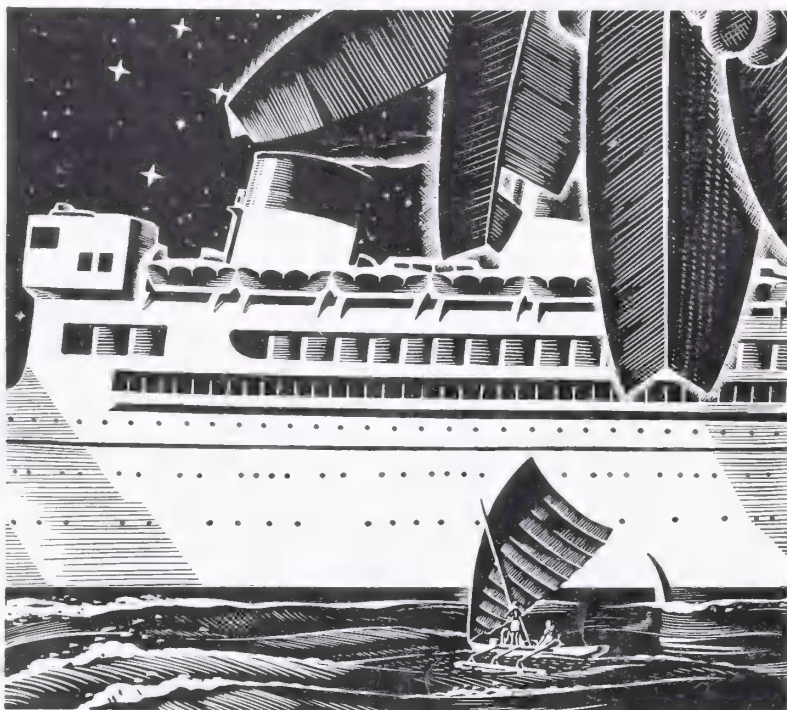
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is, he'll understand why Mother needs one on her writing desk, in her kitchen, by her bedside. He'll realize why his daughter wants one in her room too. He'll appreciate the fact that all the family can live more comfortably and efficiently for having *enough* telephones.

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THE House Beautiful

N O V E M B E R 1 9 3 2

NEXT MONTH

As befits a Christmas issue, one that marks the end of one volume and forecasts the new, and one too that reflects the open-handed spirit of the season, the next number is full of good things. There is first the leading article by Mrs. William H. Cary, who is known by all garden-club members for her arrangements of flowers. In this and two subsequent articles, she analyzes some of the flower groups that have been strikingly photographed for just these articles.

Those who are looking for new ways to decorate the house for Christmas, who want to do more than merely hang a wreath in the window or place a sprig of holly over the mantel, will find most original and amusing the suggestions made by several New York decorators.

An article that will be of outstanding interest is one that describes in detail a garden under glass. This is more than a greenhouse, as the flowers are grown in the ground for their effectiveness under natural growing conditions, and not to be cut. Growing thus, the garden provides a delightful vista from several rooms.

The author of several books on Southern houses and gardens, Mrs. Edith Tunis Sale, will describe Claremont on the James, one of the loveliest of the old Southern estates and one of those most recently remodeled and refurnished. This will be the first time that illustrations of this restored house have been published.

The discussion over modernism still waxes; even the meaning of the word is not as yet defined, for the term is used loosely up and down the land. It is beginning to be perceived, however, that this style expresses an attitude and is not an aggregation of certain fixed forms, nor a bag of tricks. An apartment that demonstrates the application of this idea, where old and new things are used in a modern way, is pictured. There is also an apartment of an American student in Paris that manifests both taste and originality.

We regret that Paul J. Weber was not given credit for the very striking photographs published last month of Rachel C. Raymond's house.



WHERE shall we serve luncheon? This question put to a guest immediately discloses his (or, more revealingly, her, since most men have one fixed idea on the subject) attitude toward the whole matter of eating out of doors, or eating in a place other than that specified by the architect on the blueprint. Either the guest looks a little blank and assumes a where-else-but-in-the-dining-room air, or else she meets the challenge with a receptive, anywhere-but-in-the-dining-room spirit.

The first type of person has her ideas too neatly pigeonholed to see beyond accustomed routine. The second seeks adventure even in everyday affairs. And it is surprising what an unexpected facet in the day can be revealed by such little adventures. In fact, as we look back over the summer, and summer is so definitely gone now that we can appraise its events more exactly, we count among its outstanding pleasures those lingering meals eaten out of doors.

THERE was breakfast, for instance, on the porch in full view of a noble headland that rose from low rocks to an oak-covered cliff, and of a lighthouse across a harbor. All plans for the day lay in suspense while we sat over coffee cups and checked off the passing craft, watching steam into port, perhaps a pleasure yacht, the coast-guard tender, or a tug with its brood of barges. To follow this panorama of a constantly renewed procession of boats was a time-obliterating pursuit that might have stretched on indefinitely if we had not been under the necessity of ending breakfast merely that luncheon might begin.

When the wind blew west, lunch was also on the porch, but when it brought the salty dampness of the sea, lunch was laid in the garden in the lee of a whitewashed windbreak. The meal here was less prolonged, for who can be leisurely in a garden where unfinished work always beckons and where assiduous bees are as moralizing as a copy book.

Supper, on cool evenings, was set in a corner of the living-room by the Franklin stove, but on mild nights it was spread on a blue trestle-end table placed on the long, narrow gravel terrace between house and sea. Here the changing tide and the sea gulls provided a musical accompaniment to a meal that merged imperceptibly into the ceremony of watching the day depart and the fishing fleets come home. When lighted mastheads finally announced night, candles were lit, and lighted candles under the open sky on a warm, still night are further reason for letting one meal meet another.

If this sounds like riotous living, then we are misunderstood. Rather, it is release from routine, and a deliberate slowing of pace. And what better way to spend a summer?

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HOUSE BEAUTIFUL

Style Notes

BOWS AND FURBELOWS are with us again and appear on lamp shades, on curtains as tie-backs, on cushions, and even on upholstered chairs and stools. An amusing instance of an extreme use of a bowknot was seen in a huge bow of 14" taffeta ribbon used as a valance for organdie curtains. The knot and loops were fastened up at the centre of the window, with the ends draped low in festoons, caught at each corner of the window and then allowed to hang almost to the floor. It seems difficult to predict where the bow will appear next.

PARCHMENT LAMP SHADES too are being all dressed up with bows, silk tassels, cords, pleated swag draperies, and looped ribbons of taffeta. A new white taffeta shade has a fringe of 2" crystal drops, another has two large bowknots of old-gold moiré ribbon attached on either side.

CURTAINS of fine organdie or net, with deep borders of floral embroidery, scattered nose-gays, or sheaves of wheat, and finished with scalloped or ruffled edges, all showing Swiss workmanship, will please those who like an elaborately dressed window.

PINK ROSES AND BLUE MORNING-GLORIES make the most popular floral scheme at the moment. Artificial wreaths of these flowers were seen used to decorate a white taffeta and organdie dressing table, as the backs for white organdie curtains, and also, arranged in a formal band, as the valance. These flowers can also be found in bands on white china lamps and vases, on glazed chintz, and on delightful individual breakfast sets of white porcelain. This is a flower fashion we owe to that faithful, but unfortunate, friend of Marie Antoinette, the Princesse de Lamballe.

HOUSE PLANTS of even the most prosaic type can attain the importance of orchids if they are grown in the new deep oval dishes of quartz in blue, green, rose, or white, or of

imitation jade carved to look like a large curled leaf and mounted on a teakwood stand. In these receptacles even the earth is made decorative by being entirely covered with bits of blue or green quartz through which bright vermillion, yellow, or sky-blue beads are scattered.

EMBROIDERY in a heavily padded satin stitch appears on formal dinner cloths. A pleasing example of this just seen is an old ivory cloth with an oval floral wreath in the centre worked in self-color in this stitch. Heavy coarse linen for luncheon also is embroidered, and an elaborate geometric-patterned design worked out in $\frac{1}{4}$ " chenille cord in vivid colors is well used with the gay pottery sets so popular for informal meals.

DECALCOMANIA in colors appears on toilet bottles of mirrored glass of unusual octagonal shape, in gold in small all-over flower designs on glass bottles of ethereal blue, and as colored borders on mirrors. Another revival of a quaint Victorian pastime.

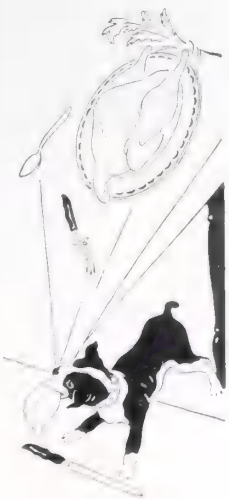
COLORS seem to be gaining in intensity if one is to judge by these two schemes worked out by New York decorators: tan walls with dull red baseboards and mouldings, pink ceiling, and seal-brown satin curtains and rugs; sage-green walls with cobalt-blue baseboard and mouldings, tinted blue ceiling, plum-colored curtains and rugs, and furniture upholstered in old-gold and blue satin.

CORDUROY in narrow or wide wale is used for curtains, bedspreads, or slip covers. It may be bound with grosgrain ribbon of contrasting color.

SIMPLICITY is the keynote of table decoration at present and designs in both ceramics and glassware tend to be less ornate and show a more restrained use of color. This restraint, however, seems to produce effects of unusual freshness and charm.

CRYSTAL is being used in new ways: in all-crystal knives of standard size and in fruit or butter knives with crystal blades and scroll handles of silver — which make most effective table accessories.

THE EPERGNE has returned in various guises as an appropriate centerpiece for nineteenth-century tables, and heavy cased-glass centre-pieces in ruby, cobalt, green, and amber are also being used.



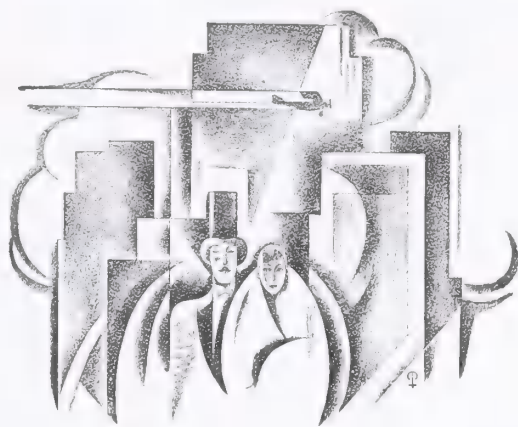


A DOUBLE HALL WITH A SINGLE PURPOSE

There are four of the little Sheraton benches in the two halls; one is old, the other three copies. They are covered with yellow-green silk with gold medallions, and the gracefully draped curtain repeats this material for good measure. On the floor is a rug made of tiger skin procured in India. In the maisonnette of Mr. and Mrs. John C. Hughes, Jr. Frank Everest Moffat, Decorator

THE HOUSE BEAUTIFUL

BUILDING : PLANTING : FURNISHING



A MODERN MAISONNETTE

In the Manner of an Eighteenth-Century English Country House

BY

JEANNETTE LOWE

THE most livable house is one which is not a mere background for its occupants. It is a place so thoroughly imbued with their tastes, their preferences, their small idiosyncrasies, that it is almost an active participant in their living. In it there is not that ghastly emptiness after they have turned the key in the lock. The rooms seem to have a life and warmth of their own and are not merely waiting breathlessly for the return of their owners to be quickened into a vicarious existence.

But, lest anyone imagine that houses of this calibre spring full-armored from the head of any deity, it should in all fairness be said that when they are so invested with an authentic personality of their own it is the result of a comprehensive and detailed ground plan, worked out with painstaking care often over a period of years.

Such an achievement is the duplex maisonnette of Mr. and Mrs. John C. Hughes, Jr. It has been developed on certain definite principles, chief among them being to create a house which will be always comfortable and practical, and above all the direct personal expression of

the people who are to live in it. There is no sense of a rigid pattern which must be adhered to, for while it is suitable to its present uses, serene and uncluttered, there is always room for it to grow in grace.

One has the feeling that this maisonnette, neither a house nor an apartment, is something quite special as one walks up its two steps from the street level into a double hall. This type of dwelling has been evolved by ingenious architects who have devised a small house opening off the street, a small unit in a large apartment building. Fine architectural feeling is evident in the two entrance halls, the first one square with coved ceiling, the second, which opens out of it, oval. Arched doorways and a curving stairway with a delicate rail give a hint as to the kind of house this is going to be. Four little Sheraton benches are graceful reminders of the window seats placed in the deep window recesses of eighteenth-century English drawing-rooms. Charmingly adapted for a quiet tête-à-tête in their original setting, they also constituted an agreeable place to sit if one was inclined to inspect what was passing in the

street below. Of these one is old, the other three copies. A big curtain looped back in the arched doorway is of yellow-green silk with gold medallions, the same material covering the window seats. A Sheraton mirror hangs in the oval hall, on the floor of which is a rug procured, not without hazard, in India, being the skin of a man-eating tiger. An old engraving or two and a pair of French roller shades painted on silk in tones of pink, and finely framed, are the only decoration of the walls, whose color was derived from a piece of antique ivory damask. With this group of eighteenth-century furnishings it is interesting to notice that a wholly modern effect has been achieved in these two halls.

To enter the living-room is to find one's self in the quiet, comfortable atmosphere of an English country house of the eighteenth century. A damask screen and curtains to match of garnet, vivid against the ivory walls, an old Chinese rug, caramel and blue, antique flowered chintz on the Hepplewhite sofa and two chairs — here is a working out of colors, many used together, but not a great deal of any one.

It is not a very large room, but it can accommodate

comfortably quite a goodly number of people engaged in a variety of occupations. The furniture has been distributed with just this in mind, and the space in the room, without being cluttered, is all of it planned for use. The arrangement is practicable, but it must be admitted that much of the beauty of the room is dependent upon the superlative quality of the furniture. This has not suffered from its expatriation, for it is part of a coherent whole.

Crossing the hall, one enters the rather small, compact dining-room. It has another fine Adam mantel, companion piece to the one in the living-room. Here the walls have been covered with chintz, delicately striped green on a yellowish ground with touches of pink, yellow, and violet. The ceiling is painted a pale primrose yellow and from it hangs a gray and green chandelier, Italian of the eighteenth-century. The dado and floor are green. The portrait over the mantel is an early nineteenth-century French gentleman and his son. Sheraton chairs with red damask seats and colorful inlay on the top rail, a Sheraton table, and on it a Georgian silver urn, have enough dignity to grace a far larger dining-room, but do not overpower this one. The small chest of drawers which serves as a sideboard will



Before the Adam fireplace, elegant in its fine proportions and blue and green decorations by Bossi, is a pair of Sheraton chairs of Pompeian design in gilt and black. On the left of the door is a gilded wooden appliqué by Adam. Waterford glass and Chelsea porcelain decorate the mantel



The desk opposite the fireplace, of substantial proportions, has a tambour top and drawers that conveniently stop halfway of the depth. The walls of this room are ivory, the rug is an old Chinese one in caramel color and blue, and the screen and hangings are of garnet damask





The dining-room also has a fine Adam mantel, the companion piece of the one in the living-room. The walls are covered with chintz which has delicate stripes of green on a yellowish ground, with touches of pink, yellow, and violet. The ceiling is painted a pale primrose, the dado and carpet are green. The Sheraton chairs, with colorful inlay on the top rail, have red damask seats. The small chest temporarily serves as a sideboard



In the bedroom the chaise longue in magenta is invitingly placed between the fireplace and the window. The carved wooden trumeau over the fireplace is in two shades of green and cream, and the hangings are of mignonette green with deep ivory silk fringe

be replaced when a finer piece can be found to fit the rather exacting problem of wall space in this room. Until the right one is found this unobtrusive one goes admirably with the general scheme.

Upstairs a carved wooden *trumeau* over the fireplace, and the chaise longue placed invitingly near the latter, are shown in the photograph of a corner of one of the bedrooms. Here again, in comparatively small compass, there are not only a fine Louis XV canopied bed and several comfortable chairs, but a charming *bouheur de jour* with drawers and ample space for solving the inescapable problems of a household. One wall of this bedroom consists

of the unpaneled doors of cupboards, and there is a plan for lively mural decoration of this space at a later time. For the moment the trumeau gives an air of importance to the room, which is a delightful one to linger in.

Very rarely in a New York apartment or house does one get a sense of permanence, which is one of the outstanding qualities in this maisonnette. There is a maturity which cannot be achieved overnight in these rooms. With all the dignity of the England of the eighteenth century, they have caught its lightness and beauty of detail and successfully adapted them to twentieth-century America.

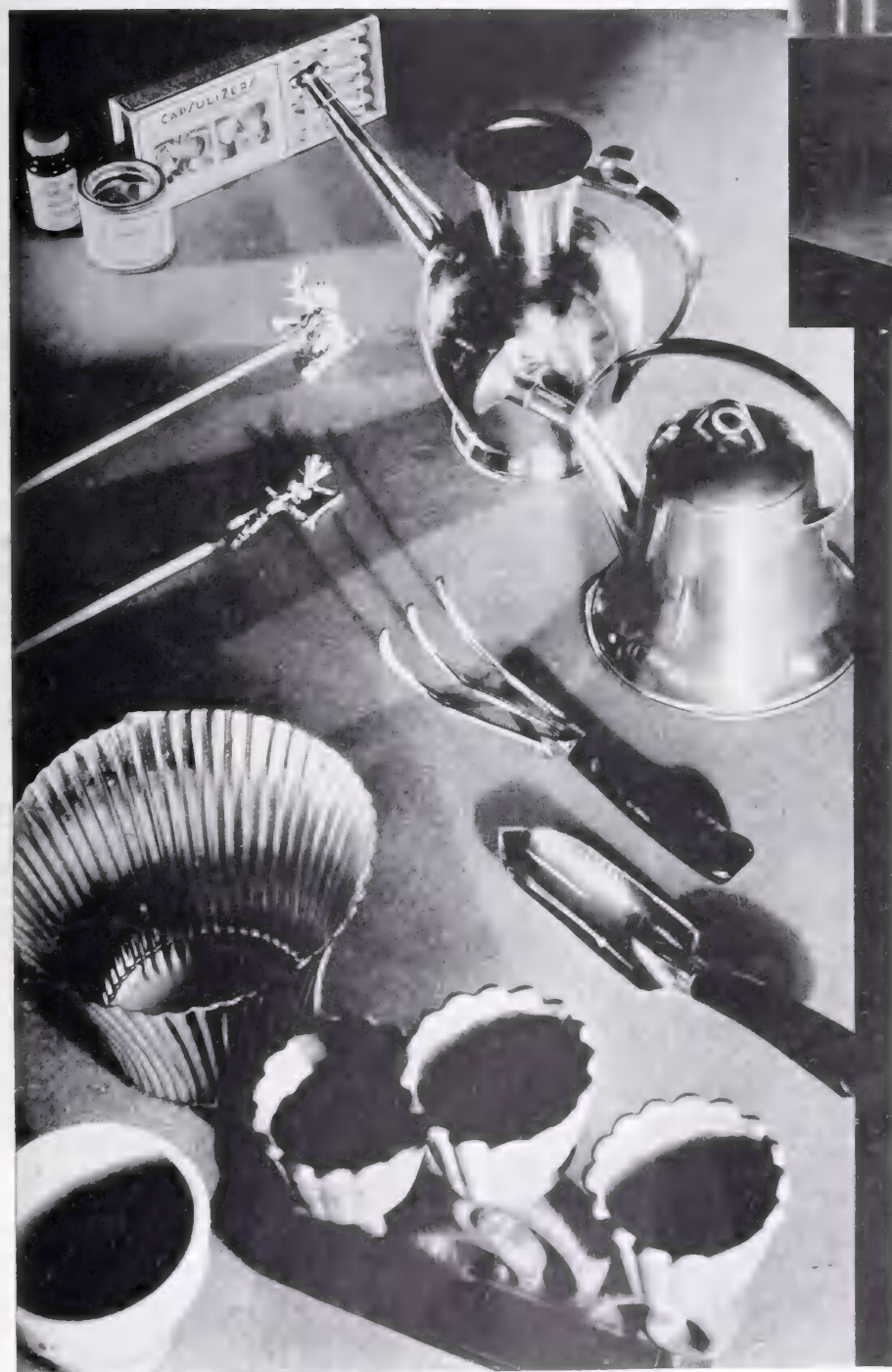


The pieces shown on these two
pages are from: JOHN WANAMAKER
[1, 5, 6, 7, 8, 9, 11, 15, 20, 21];
W. E. LINDENMANN [2, 3]; THE
BALTIMORE CUPPER IMPORTING
CO. [4, 12, 16]; MAX SCHLING
[10, 13, 17, 18]; STUMPP AND
WALTER CO. [14]; CHASE BRASS
AND COPPER CO. [19]

FOR THE FLOWER ROOM

The containers on the opposite page, reading bookwise, are: pottery dish for bulbs in pink, yellow, and magenta with magenta tassel handles (1); crystal bottle with deeply cut rings (2); crystal beaker with fluted bottom (3); handmade fluted copper pot with brass handles (4); white china vase with design in decalcomania (5); blue-green pot with yellow leaf border (6); periwinkle-blue glass vase with stripes of opaque blue (7); milk-glass vase with embossed design (8); glass globe with white and orange spirals (9)

The scissors (10) are of a practical nature, especially the upper pair which holds the flower after it is cut; the flower holder (11) is of silver or gilt metal; the handmade copper dish (12) is excellent for lilies or narcissus



The glass dome on a copper dish (13) makes an excellent fernery

A solution for aphids and red spiders, an antiseptic wash for pots and seeds, and capsules of plant food to be inserted in flowerpots (14) are all valuable aids for flower growing

The flower supports (15) have dashing figures in colored raffia; the upper watering pot (16) is of copper, the other (17) of pewter copied from an old ship's bell

The trowel and fork (18) are brass with corrugated black handles; the metal pot (19) is of fluted copper; the three pots on a stand (20) are of dull green pottery; the other pot (21) is of cream-colored opaque glass veined with jade, blue, brown, and white



TWO HAWAIIAN GARDENS

The Garden of Ex-Governor and Mrs. George Carter in Honolulu

The patio on the charming estate of Libiwai (Hawaiian for 'between waters') bears the mark of strong Chinese influence. It is framed by two rooms connected by a loggia and on the fourth side by the wall shown above, which has a quadruple cross of deep blue porcelain set in the blank moon gate. Water from a mountain stream falls from the base of this cross into a ramped channel faced with blue tiles which broadens at the centre of the patio into a square pool



The artificial waterway of the patio disappears under the loggia to reappear on the other side in a natural waterfall tumbling over rocks into a naturalistic pool. A dwarf pomegranate in a blue jar stands on the margin of the pool and a willow tree casts its graceful shadow on the wall. The house was designed by the Bertram Goodhue Associates. Catherine Jones Richards and Robert O. Thompson, Landscape Architects





*The Garden of
Dr. and Mrs. Albert Morgan
in the
Nuamnu Valley*

A long cloister bordered on one side by a plain wall and on the other by square columns softened by potted plants and vines leads from the road to the house and affords protection from sudden showers. From the cloister may be seen a garden with palms, pools, fuchsias, and many varieties of hibiscus, and on the other side of the stone wall is a garden which leads away from the house toward the high mountains. From every room of the house there is an especially planned garden picture — a sparkling wall fountain, a tiled pool, a path of luxuriant perennials, or a stream that widens into a broad natural pool



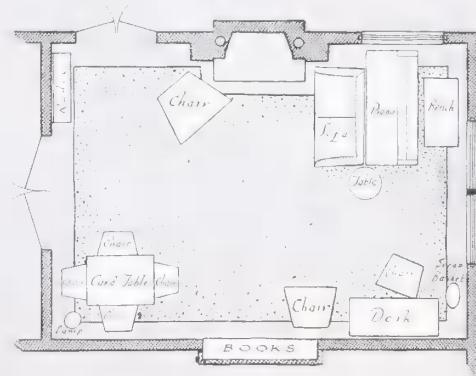


Illustrations by Harry Frank Schopf

You have an upright piano; it is a good instrument; you have n't the space for a grand piano, so there it stands uncompromising, static, taking up the one valuable wall space and making your living-room look like everyone else's.

If you are adventurous and would like to make your living-room more diverting, try some experiments with that upright piano. You will find that there's nothing wrong with its shape; that, proportion for proportion, line for line, a small and simple upright model is thoroughly well-bred, and certainly space-saving. Pull it out of the corner, therefore, where it has been stolidly standing for so long, and see how your room is transformed.

Quite likely your first attempt will not result happily. Try again. And we might say just here that it all depends on what kind of husband you have whether the trial-and-error method



In this room, instead of putting the piano against one of the long walls, it is placed at right angles to the window at the right of the fireplace, making a pleasant alcove. The sofa backs the piano, which may be finished for such a position or have a hanging of suitable color and material

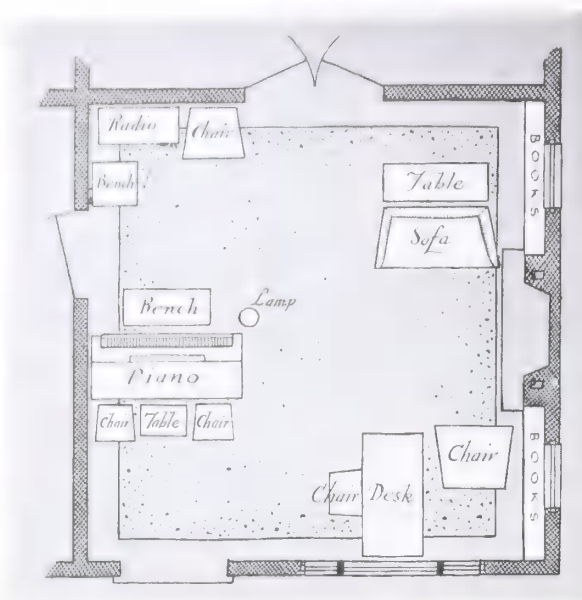
involving a 700-pound piano can be practised openly or in secret, but eventually you will find that there is a place for your piano which will be satisfying from the practical as well as from the decorative point of view. And when you have found it, you will be surprised at the improvement in tone if the piano is standing free of the wall.

In the sketches and plans shown there are five different suggestions for placing the piano in new and original ways. Undoubtedly one of them will solve your problem.

WHAT TO DO

WITH AN UPRIGHT PIANO

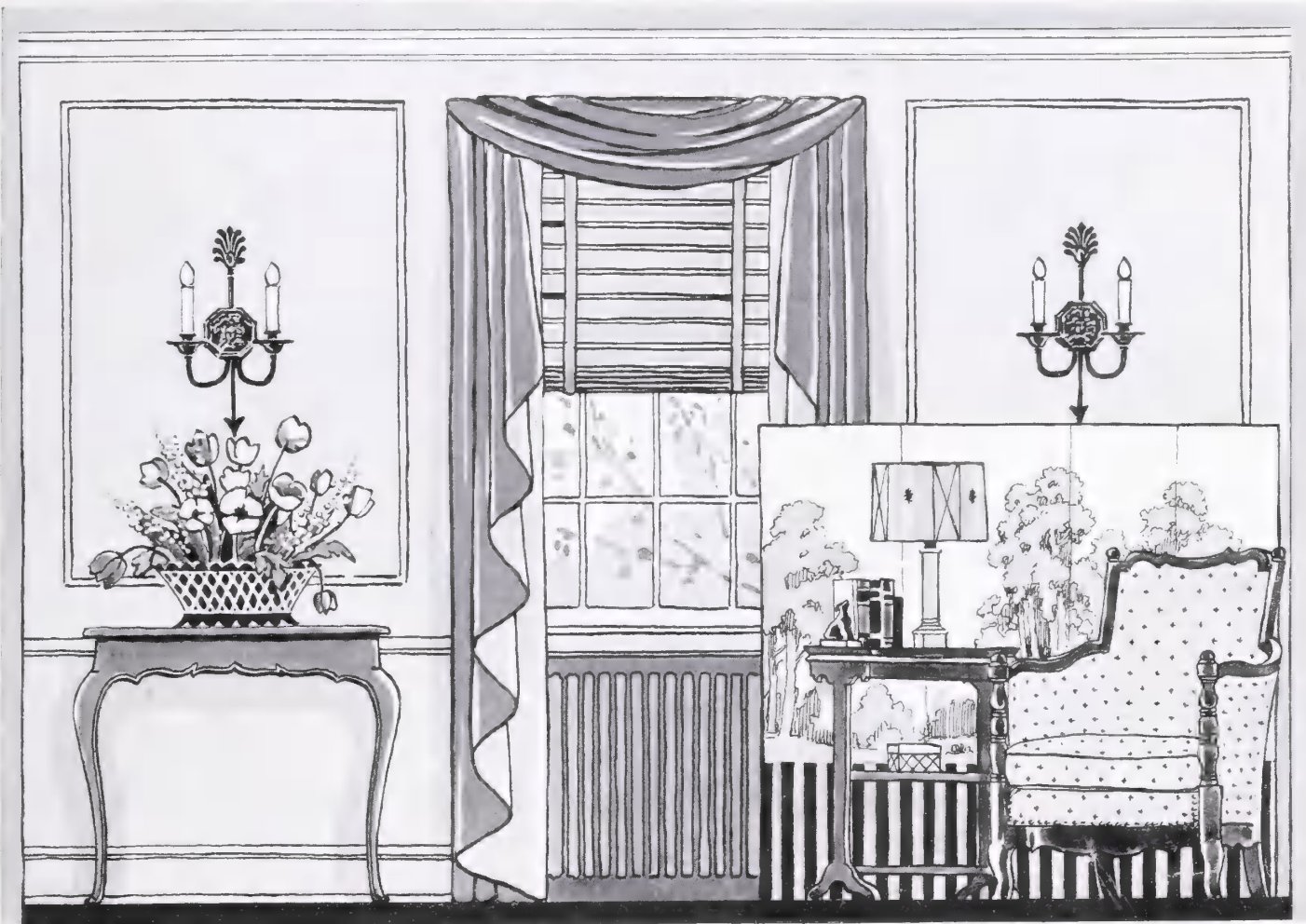
BY HAZEL DELL BROWN



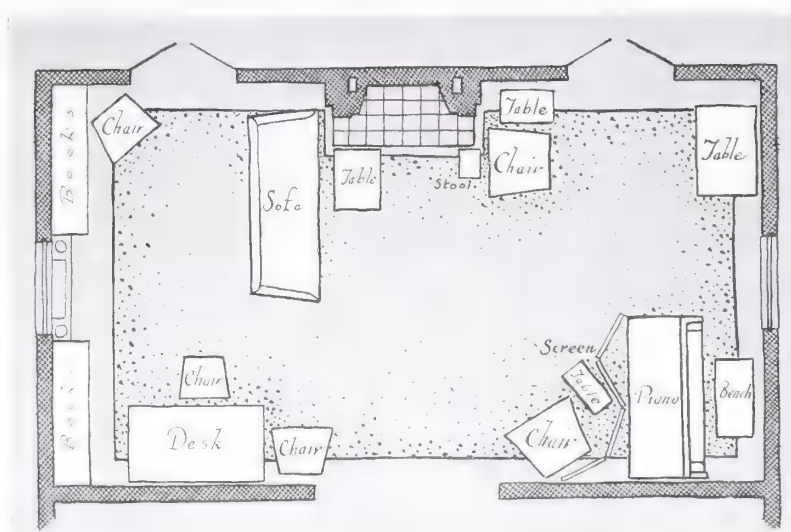
WHEN THERE IS NO FRONT HALL

When there is no front hall and the door opens directly into the living-room, an entrance hall may be suggested by placing the piano, as here, directly opposite the door, but with its keyboard turned into the room. An attractive fabric may then be stretched over the back of the case, and two straight chairs and a table placed against it which further the illusion of a hall. The desk and chair also serve to mark off this space from the rest of the room

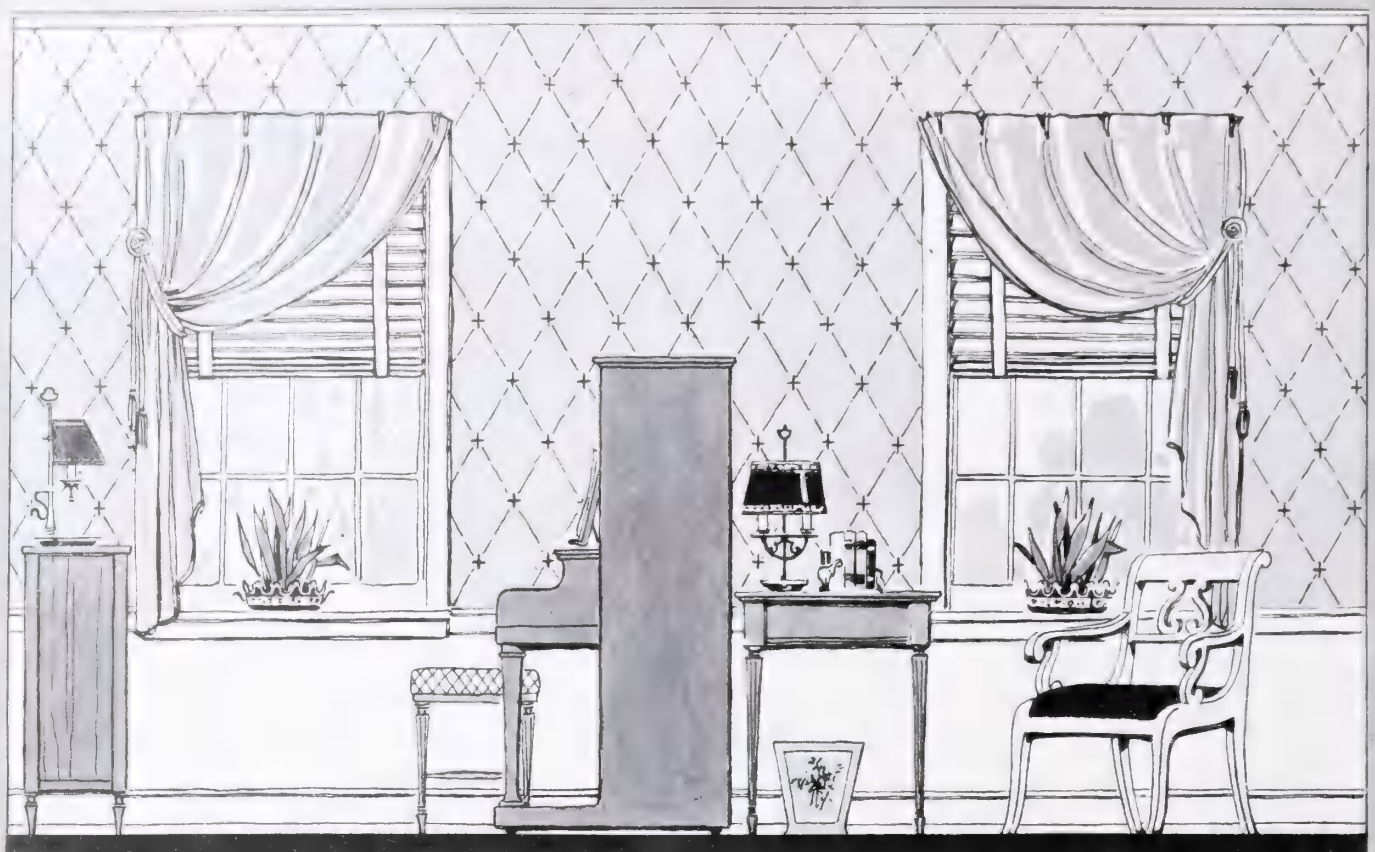




The piano that needs to be replaced this year, but cannot be, may be placed in a corner of the room, as shown here, and concealed by a four-panel screen. This screen, which is just high enough to cover the piano, serves also as a background for a reading group of table, lamp, and chair. With the piano thus out of the way in a far corner there is plenty of room for other groups by the fireplace and in other parts

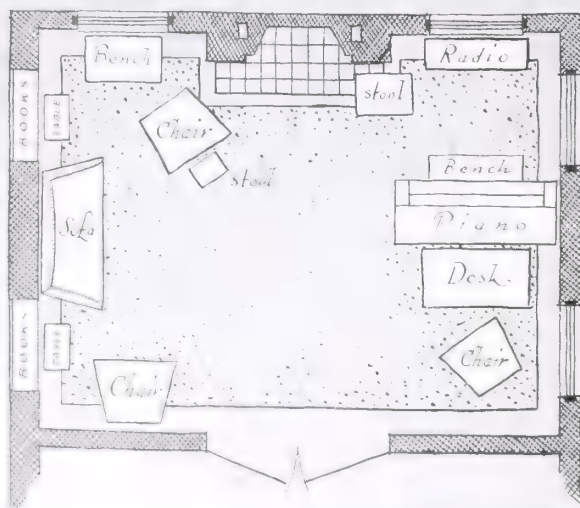


WHEN THE PIANO IS BETTER CONCEALED



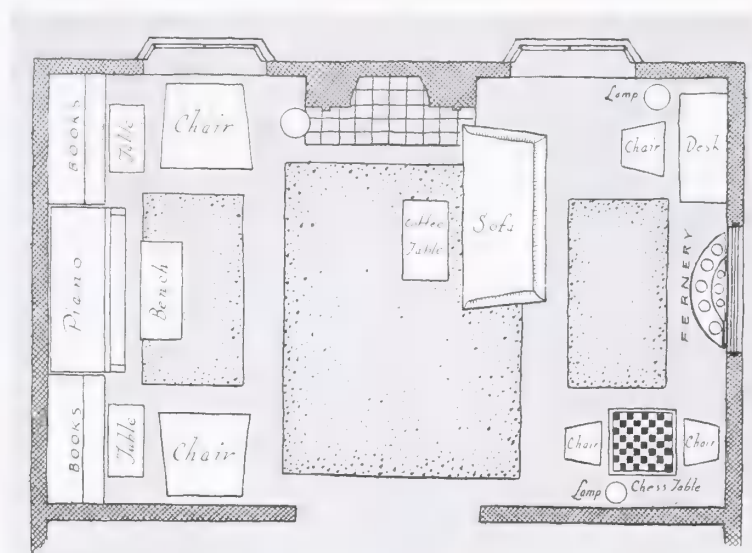
GIVING A MUSIC AND A WRITING ALCOVE

In this room, instead of placing the piano flat against the wall according to the more customary arrangement, it is set at right angles to it. Against the back are then placed a table, desk, and chair, thus making two attractive alcoves, one for music and one for writing. The two windows give ample light for each group. In this room, as early seventeenth-century furniture is suggested, a square of damask of Empire design would provide an appropriate finish for the piano and background for the desk. To give weight to the opposite side of the room, there are a sofa against the wall and two panels of bookshelves for height



IN A RECESS BETWEEN BOOKSHELVES

Built-in bookcases make a natural position for this piano in the recess between them. Here the piano might well be made to seem a part of the architecture of the room by being finished to match the color of the woodwork. The girandole over the piano very nicely fits the space here and affords a welcome contrast in shape to the many vertical and horizontal lines. The symmetrically placed tables and chairs and the game table in one corner are interesting departures from the more usual arrangements of furniture



A PENTHOUSE STUDIO APARTMENT

*This Studio Apartment in Chicago belongs to
Ruth Page and overlooks Lake Michigan*

HOWARD T. FISHER, ARCHITECT

NICHOLAS REMISOFF, ARTIST

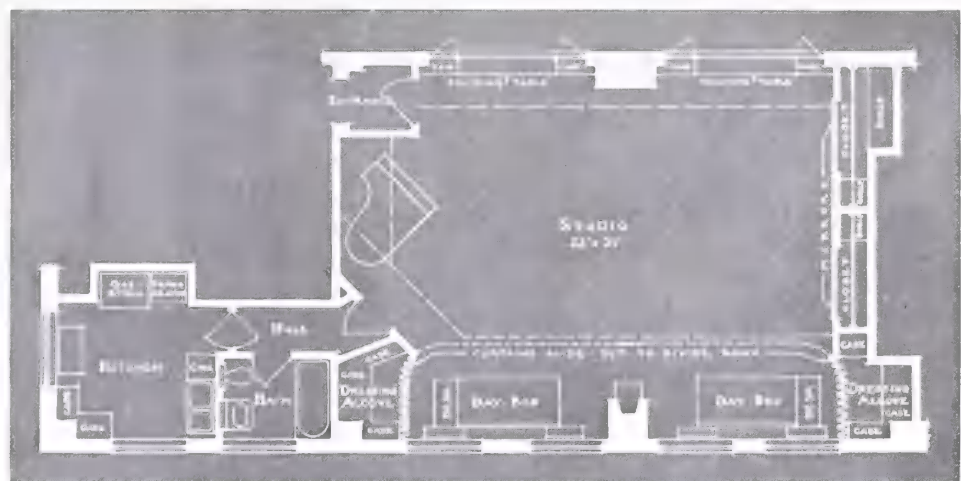
In addition to serving as a workroom for a professional dancer, this studio is arranged so that it can serve as a town apartment for occasional use. It consists principally of one large room which, when the rugs are rolled back and a few pieces of light furniture moved, provides ample space for dancing. The wood-work is black, the linoleum floor eggplant, the curtains henna, and the walls soft lemon color. The mural paintings, rugs, and color scheme are by Nicholas Remisoff

Photographs by Kedrick-Blaissing





To the east, opening toward Lake Michigan, are two large windows with folding tables and cases below. To the south is a large group of mirrors concealing closet space, and to the west, below a large furred duct, are two beds so arranged that they serve as sofas during the daytime. Between these beds is a fireplace, and at each end of this wall is a dressing alcove, containing wardrobe cases. The dressing alcoves are concealed by curtains which may, if desired, be pulled out so as to divide the studio into two parts, thus greatly increasing the usefulness and convenience of the room. To the north, opening off a hall, are a bathroom and a small kitchen





Drawings by Verna Cook Salomonsky

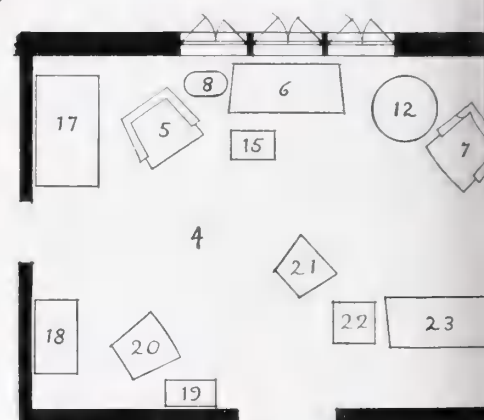
Brightly colored paper, woodwork, a gray-green gay chintz have changed the mood of this room and pulled it out of the doldrums caused by its dark brown woodwork, rug, nondescript walls, and stringy cretonne curtains.

PULLING A ROOM OUT OF THE DOLDRUMS

II. Pepping Up with Color

BY ETHEL LEWIS

A LITTLE dash of color makes a world of difference — in a costume or in a room. The house that may have looked unnecessarily conservative can be brought to life by the introduction of some clear color. The room that may have been unpleasant in color harmony can be made charming by a different grouping of hues. The furniture and accessories that may have been depressing or blatant can be made livable by the proper selection of new colors to harmonize with those already in use. If one of your rooms is in the doldrums and reorganization is not what it needs, perhaps fresh and different colors will give it new life and vitality. When, at the end of a depressing day, you can rest in a room that is happy and livable, the trials of the day are more rapidly forgotten. But if you live in a house that is at war with itself, you can hardly escape entering that turmoil, too.



Plan of the living-room, a corner of which is shown above. At the right is given a key to plan and numbers.

Each individual room presents a different problem, of course, for in each instance there is the question of size, shape, light, furnishings, and function. The small room that has two windows to the south is not such a problem as the one of the same size that faces north. The room that is to have only a dressing table, a bench, and an odd chair can be more easily handled than the one of the same dimensions that must include a bed, chiffonier, and a chair and table.

In a well-planned small suburban house there is a living-room that now looks like the sketch shown above. It is a

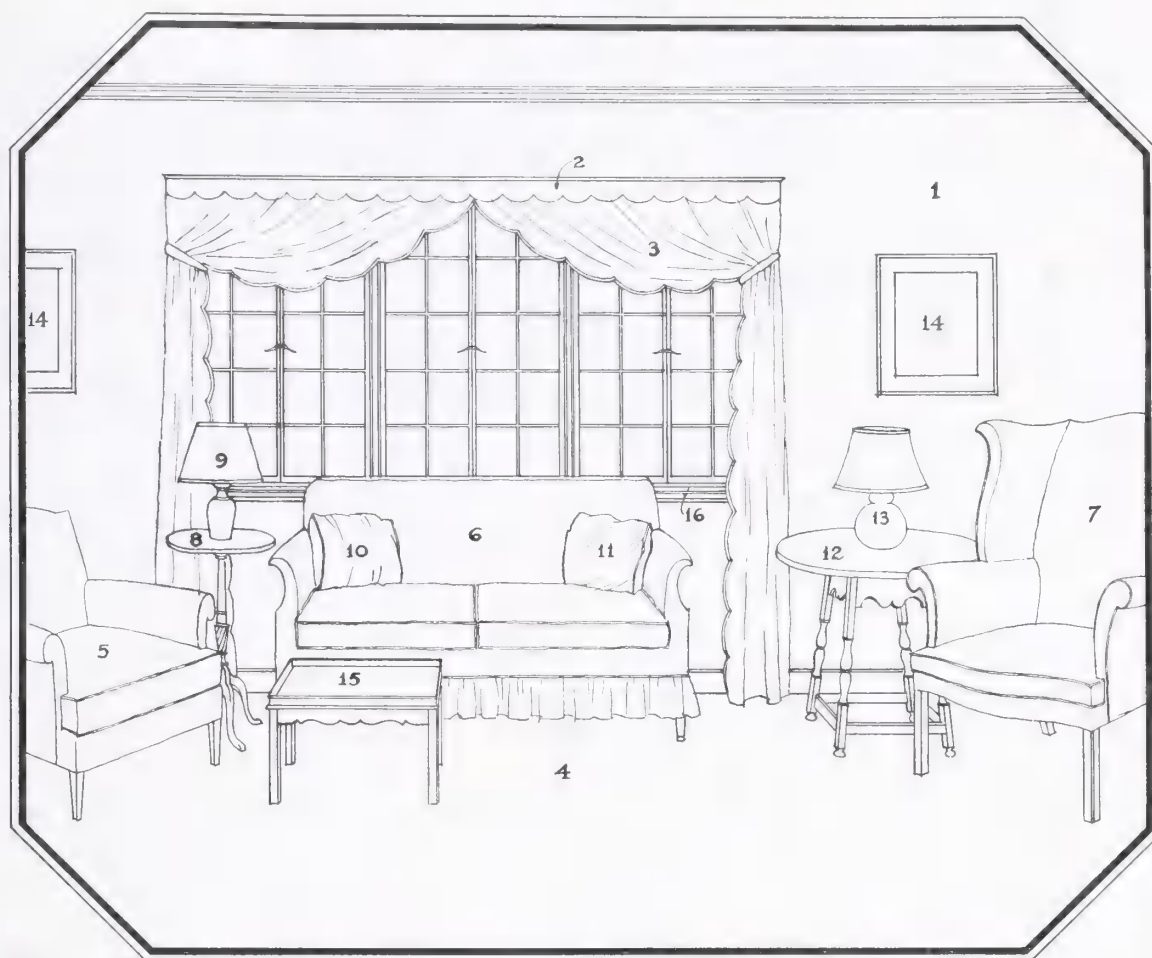


Diagram of the room in its
new dress is shown for you to color
the room, in order to visualize
easily its transformation.
The list given below, both on the
left and in the list, will enable
you to follow the color scheme

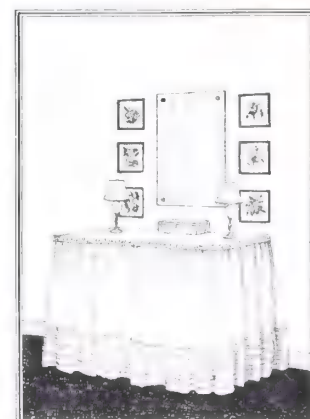
WALLS: paper with green-blue, rose, and yellow on cream-white
Before, gray-buff paint
FIREPLACE: painted green to match woodwork with blue on inside
of edge
CURTAINS: white net trimmed with bands of blue, rose, and
yellow. Before, dark cretonne
SOFA: gray-green. Before, taupe
CHAIR: blue with gold welting. Before, old cotton tapestry
THROW: chintz, green, blue, rose, and yellow on white ground.
Before, brown denim
ARMCHAIR: green basket weave. Before, same
OVAL TIP-TOP TABLE: maple
LAMP: gray-rose pottery jar with stretched net shade and bands
of blue, rose, and yellow. Before, lamp mahogany
LAMP: one blue, one rose. Before, none
COFFEE TABLE: maple
LAMP: ginger-jar with parchment shade with narrow bands of
blue, rose, and blue. Before, lamp mahogany
PICTURE PRINTS: varicolored water color with green frame
COFFEE TABLE: natural walnut. Before, same
LAMP: soft green with some mouldings in blue. Before, dark
mahogany
CHAIR: maple
OVAL: walnut
ARMCHAIR: gray-rose rough-textured covering. Before, copper
mahogany
RIGHT CHAIR: gold. Before, a faded green
LAMP, TWO-DECK TABLE
THROW: blue and gold wool damask. Before, brown denim

deeper into the doldrums. Because there were six windows it had seemed necessary to mark them off with overdraperies, no matter how narrow each curtain had to be. The result was six long skinny strips of fabric hanging straight down to a point halfway between sill and baseboard, where they ended abruptly without rhyme or reason. That the material was a heavy cretonne with a muddy tan background did n't help the situation any.

The two settees, which were placed either side of the fireplace, were upholstered in brown denim, a durable fabric without a chance at gayety. The low armchair that had been bought at a bargain still wore its original store covering, a shiny rayon damask of copper hue. The big wing chair that is so luxuriously comfortable was covered with a dull green basket-weave cloth which was really good in itself, but lost all value when placed next to one of those brown love seats. The armchair by the window was sadly in need of a new cover, for its original tapestry was showing its age. Amid all those dull and uninteresting color tones the lovely patina of the rare old furniture was quite lost.

Without doubt that room had to be

The faded silk skirt of this dressing table was revived by an over-skirt of sheer marquisette finished at the top with a simple ruche of cream and blue French ribbon, and at the bottom with graduated tucks



livable room with plenty of light cheerful color and convenient arrangement, all reflective of the personality of those who live there. Despite the six windows across the front there is never too much light, for a large tree casts its shadow over them. In a different location a high building across the street might do the same. When this house was first built, the walls were left unpainted, though the woodwork was stained dark brown. A bit later the walls were painted a nice dust-proof buff that was as flat and uninteresting as a color could be. With such a background there was no inspiration to pep it up, so it sank deeper and

This bay window in a formal dining-room that was too severe for breakfast or a luncheon for two has been transformed with blue-green and white paper, white trim, green-blue Venetian blinds, thin white wool case-ment-cloth curtains edged with coral fringe, white linoleum, and Biedermeier furniture

pulled to pieces in order to give it some life. First of all, down came those drab overcurtains, so we could see how much light there really was. The woodwork was cleaned and scrubbed down to a good painting base so that it took only two coats of green paint to make it presentable. A final thin coat of eggshell enamel completed it. Wallpaper with a very simple pattern was put on the walls, the mellow colors blending together against a cream-white background. Soft green (the tone of the woodwork), blue, rose, and yellow were all there when you looked for them, but no one outstanding. Lest the green woodwork look too flat, blue of about the same color value was used in the deep mouldings, so that the resultant effect was that of blue shadows. From that moment on the room looked different, and began to develop a charm of its own. The rug that had been in the master bedroom was brought down, for its gray-green tone was needed here. The old taupe living-room rug (both were the same size) was later dyed an eggplant tone for the rejuvenated bedroom, which soon followed the example of the living-room.

In order to keep all the light possible a novel curtain treatment was worked out. A six-inch wooden cornice with its lower edge scalloped was made to fit over the entire group of five windows. Painted green to match the rest of the woodwork, the inside and lower edge were blue, again giving the effect of blue shadows. The curtains were coarse round-mesh net — like bobbinet — and they were very full. There was but one pair for the five windows and, as you can see in the sketch, they were looped back at either side and hung way to the floor. The edges were



bound with blue, rose, and yellow, the three narrow bands of color outlining wide shallow scallops. Tie-backs trimmed in the same way held them in place. Of course the objection might be raised that such an arrangement would let in too much light. That was not true in this case, but if it was a problem, Venetian blinds of green could be used which would subdue the light and at the same time add a certain amount of style to the windows.

Then came the question of furniture. A bit of rearrangement helped somewhat, but certain pieces simply had to be done over. One of the settees was dressed up with a chintz slip cover, a chintz that repeated all the soft mellow colors against a warm maple background. The other one just had to be reupholstered, for it was in need of repair, too. A wool-and-silk damask with a gray-blue background and a small dull gold pattern was selected, that texture fitting the room quite as satisfactorily as did the pattern and color. The big wing chair with its green basket-weave cover was placed the other side of the fireplace, where its color was most appreciated. The old tapestry armchair was re-covered with a rough blue linen, a soft gold welting relating it nicely to the blue and gold settee. Then there was the easy-chair with its shiny rayon damask which had always looked so out of place. The chair could not well be dispensed with, so something had to be done about it. Among the family treasures was some old grayed-rose heavy cotton stuff with a quaint pattern of white. It had originally been a bedspread, but it cut to advantage for a chair covering and quite saved the day. If you are not lucky enough to have treasures of that kind stowed away in an attic, reproductions of similar old materials can be purchased very reasonably.

The selection of the lamps and shades was another problem, for an old mahogany lamp that had been a wedding present had no place in the new room. Two antique glass lamps with fine brass and marble bases fitted in all right, and a tôle tea caddy made a good-looking lamp



High windows present a problem which can be solved by using three sets of glass curtains hung inside the trim and controlled by traverse cords. These might be of beige or peach or gold silk gauze to temper the light

base to use on the long table. An old ginger jar that had lost its usefulness as a vase was converted into a lamp and topped with a plain parchment shade. Narrow bands of green, rose, and blue were the finish for the upper and lower edges. A new lamp, and a reasonably priced one, of handmade pottery, gray-rose in tone, was purchased for the round table. The shade was stretched net over a warmly glowing inner lining, and bands of color like those that trimmed the curtains were used on the top and bottom. Finally there resulted a new room, a room that was a joy to sit in, a room that was not only *not* in the doldrums, but could pull you out if you were.

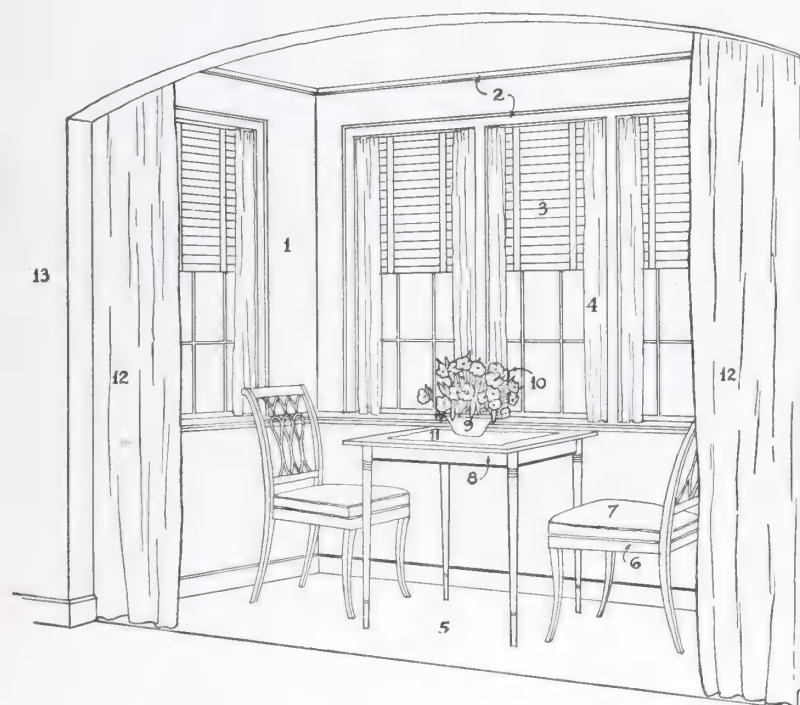
Quite the reverse of the room just described is the large barren-looking room that has too much light, too high a ceiling, too light a rug on too pale a floor, not enough furniture, and curtains that neither soften nor cut down the light. Here the light needs to be tempered and some dark tones introduced. If the walls are light cream or ivory they can be repainted a cocoa brown, and the cream trim can with one coat be made white. Such a great change in color value will tend to make the room look smaller. The floor must of course be stained a dark walnut, for the usual light yellow would be pretty bad with the new cocoa walls. The rug that was too light and too small can be dyed a chocolate brown, and then, being nearer the color value of the newly darkened floor, will not show its inadequate size so definitely.

Probably a rearrangement of furniture would help con-

siderably, with groups nearer the centre of the room rather than all back against the wall. Large pictures of a definite type will be better than small spotty ones. Overcurtains that are wide but still cut down the light a little could be made of the lovely new Persian printed linen that has plenty of clear bright color set against a warm background. Gold cornices and holdbacks would add a sparkle as well as a suitable finish. The full glass curtains might well be of deep cream color and silkily soft in texture. One chair upholstered in a natural linen crash with brown welting would provide a light note, and a large sofa could be done in brown satin or sateen with white cording. Antique gold and brown brocatelle would do for another chair, and one or more small chairs might have seats of antique yellow leather. Even such a complete transformation as this could be accomplished without too great an expenditure, as thought and labor are even more necessary than actual money in these plans for pulling rooms out of the doldrums. Then, too, it need not be all done at once. First revise the background, the floor, the windows; then the furniture, and lastly the accessories. The only drawback is that as soon as you have started at this new game you will want to do everything at once.

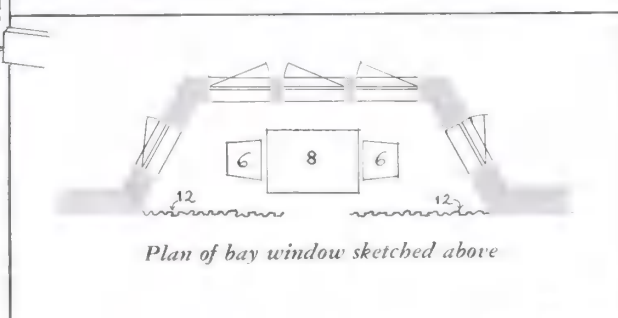
The living-room is not the only room that gets into bad repute. Sometimes dining-rooms are so depressing in color that they take away your appetite. And sometimes there is such an orgy of color that you have mental indigestion before the first course is served. It is undeniably true that stronger colors and patterns can be used in a dining-room than in a living-room, for the interest is always centred on the table and the people gathered about it. But that does not mean that any and all hues can be thrown together without consideration.

The problem we have worked out for you here is the large and formal dining-room that is just too severe for a gay breakfast or a quiet luncheon. When the curtains are drawn, the candles lighted, and the table set with fine linen, silver, and glass, it has distinction and elegance. But somehow those two qualities have very little appeal early in the morning. Possibly in your house there is a bay window that has (Continued on page 348)



1. WALLS: green-blue and white paper. Before, *écru* paint
2. TRIM: white. Before, *écru*
3. VENETIAN BLINDS: green-blue. Before, glass curtains of *écru* net
4. OVERCURTAINS: white wool casement cloth with coral and white fringe. Before, blue-green satin
5. FLOOR: white linoleum with blue diamonds. Before, Oriental rug
6. CHAIRS: natural finish. Before, mahogany
7. PADS: coral. Before, none
8. TABLE: natural-finish Biedermeier. Before, mahogany
9. BOWL: coral glass. Before, heavy white glass
10. FLOWERS: white. Before, none
11. TABLE COVER: coarse sheer white linen. Before, none
12. DRAW CURTAINS: blue-green, dull strié satin
13. WALLS OF DINING-ROOM: *écru*

Color this diagram of the dining-room bay according to the key given below, and you will see what a transformation color can effect in a room



DETAILS *to remember*



A particularly good treatment of the dormer window is shown at the right. Here a desk just fits under the window and the drawers utilize the wall space to advantage



For the English cottage this combination of door and casements without enframing and with a continuous lintel is a characteristic and pleasing motive. Note the tile window sill



The best way of adding a screened sleeping porch inconspicuously to the country house is still a matter of discussion. This one built in the angle of the house and service wing with an open passage under it seems particularly successful

Photographs by Whiting-Saleman



A feeling of the Biedermeier period is given by the setting of this table with hand-painted china decorated with gay flowers and wide magenta bands, and a centrepiece which is a white china cake stand with small custard cups filled with blue, magenta, and orange nosegays. The candlesticks are white with green hand-dipped candles and the water goblets have green bowls on crystal stems. The Dresden cigarette boxes and trays unite past with present. The setting was made by Taylor & Low, Ltd., Decorators



FOR THE THANKSGIVING TABLE



McMillen, Inc., chose the settings for this table which is definitely in the Empire spirit. The porcelain plates have wreaths and initial in gold and an apricot border; the goblets and wineglasses are cut crystal — authentic Empire pieces; the doilies and napkins are of fine white linen with handmade lace, and on either side of the marble group are china compotes with gold decoration





This table in the modern manner was set by Rena Rosenthal, who has used fine white porcelain plates, clear crystal glass with heavy, square bases, crystal compotes with silver foot for fruit cocktail or jellied soup, and tableware of modern design. Small porcelain statuettes symbolic of the elements, mounted on chromium pedestals with black velvet tops, chromium salts and peppers in the form of small fruits, and scattered flower heads furnish the decoration. The doilies and runners are of fine white net with a hand-run design in white linen thread





Spode bone china, so reminiscent of the Victorian era, reflects as well the modern taste for white. The rich embossing of the Savoy leaf pattern lends real decorative quality to these well-designed pieces, and the gracefully flaring berry bowl might well serve as a container for flowers or fruit on the Thanksgiving table



SOME CONTEMPORARY AMERICAN POTTERS

BY HELEN SPRACKLING

THE making of pottery is as old as the world itself. Formulæ once local have found their way into other countries, taking on the accent of the nation to which they have gone and revealing the characteristics of a nation's people. Coming down through the centuries, they have become universal traditions. But in America we have no national expression. We discount the pottery of the Indians, the primitive wares of the mountain people of the South, and the early product of the German settlers in eastern Pennsylvania, for these are isolated instances. With no ceramic history to fall back upon, our contemporary artists choose from universal tradition, each making it his own and ours in terms of his own personality.

Pottery, to achieve its full perfection, must combine functional value with intrinsic beauty. In the beginning the pot was primarily for use — a water jug, a bulb bowl, a crude eating utensil. But art has glorified the essential vessel, and sensitive line, play of color, texture of glaze, are now an integral part. When the pot is capable of fulfilling a purpose, then only may the fact be laid aside and a piece of pottery be judged on the basis of design and craftsmanship.

Modern ceramics to be vital must reflect modern life. I am well aware that to-day it includes not only an individual art expression, but an organized and artistically suc-



Above are two pieces of stone-ware of flawless beauty, by Professor Charles Binns

A haunting and irresistible tenderness is caught and held within the glaze of Russell Barnett Aitken's softly colored doe. Courtesy of W. & J. Sloane

This large carved bowl with white crackle glaze by Dorothea Warren O'Hara is now owned by the Metropolitan Museum of Art





cessful commercial pottery and a definite obligation to mass production. But space is brief and I am for the moment concerned only with the individual craftsman, whose pot, exactly like a painter's canvas, reveals the quality of the artist, his personality and his skill. In a world where the product of the machine so completely surrounds us, the hand workmanship of the artist and the craftsman assumes a new distinction and a new value.

It is impossible to appreciate an art or a craft without knowing something of its background. With even a slight knowledge of its properties, its limitations, and its possibilities, it begins to take on a new meaning. Pottery is an exacting craft, fickle and capricious. Its materials are common, but their handling requires consummate skill. In their shaping, sometimes built up by hand, again thrown on the wheel, is achieved its form. The chemistry of the glaze is responsible to a degree for color, but its ultimate test is the firing, through which its beauty is revealed or—inexplicably lost. The most skilled craftsman cannot foretell the exact result, but in this very uncertainty lies much of the fascination.

Underglaze decoration, of which sgraffito, sometimes

referred to as 'scratched ware,' is a specific form, is a preferred ceramic method of many of our leading potters. It is also one of the easiest for the layman to understand. A coarse pottery base is covered with a clay slip or engobe, generally white or light in color. Through this layer of clay the design is then cut or etched, laying bare the darker clay beneath. Sometimes the design is merely incised in light pencil-like lines. At this point it is fired. If painting with various metallic oxides is to be used as a form of decoration, it is done after this first firing. A clear overglaze which fuses with the metallic oxides and helps to develop their color is then applied and the piece

Of the two pieces of high-fire stoneware at the left, by Leon Volkmar, the taller vase is of lavender, the other of soft blue. Courtesy of Grand Central Art Galleries

This plate in sgraffito is by Victor Schreckengost. The design is excellently adapted to the shape of the plate, which is brown and cream



fired a second time. The intense white heat at which this is accomplished, while restricting the range of color, imparts a depth and richness that are characteristic of this particular ceramic method.

Underglaze is an ancient Persian method of decoration. In the middle of the sixteenth century it crept into Continental Europe, influencing the peasant potteries of many countries and achieving considerable refinement, especially in the Rhine Valley in Germany. Later, when the Germans found their way into eastern Pennsylvania in the seventeenth and early eighteenth centuries, they brought this ceramic method with them, eventually producing a pottery known as 'tulip ware' because of the constant use of that flower in its decoration. Sgraffito was a common form of decoration, though slip-painting was also greatly used. Slip-painting is the application of a light-colored slip or clay through a tube (much like the decoration of a cake with a pastry tube), forming a crude, light-colored ornamentation on a dark ground. This method influenced our own Early American potters even to the use of the tulip in design, and had the germ of a national ceramic method. Its decline began, however, with the advent of pewter, and eventually it became a lost art in the United States.

To discover this old method in Persia and trace it in the pottery of other countries would be a delightful story in

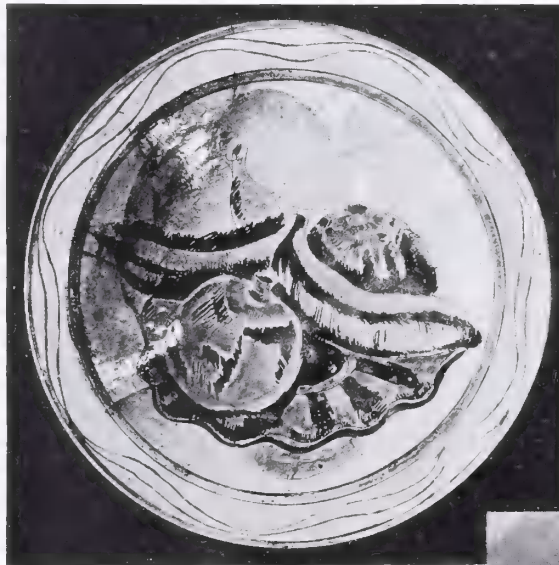


This striking study of a Negro boy in terra cotta is by Juanita Gonzales from New Orleans. Shown by courtesy of W. & J. Sloane

itself. To find it lost in America and appearing again a hundred or more years later in our most sophisticated interpretations is positively exciting. Henry Varnum Poor needs little introduction as its first contemporary exponent, even to those who are not at all ceramically-minded. His work is the delight of connoisseurs, the admiration of the technically wise, a proud possession of many museums. It also expounds his own belief that modern art must be closely related to everyday life. Dishes and vessels for the table, tiles for bathroom, fireplace, window sill, — wherever tiles are used, — reveal his unequalled use of color. The apparent spontaneity but fine sureness of line is of such a delicacy in his sgraffito that

method; she is a keen student of ceramics in general. The Metropolitan Museum of Art includes one of her large earthenware bowls with carved decoration and white crackled glaze in their permanent collection of American pottery. Her forms are original, her glazes clear and of unusual color, and her work as a whole has much originality. More recently she has done some high-fire porcelain, but of that I prefer to speak later.

Perhaps no one American potter shows more strongly the effect of research in ancient Persian ceramics than Carl Walters, yet no one has more marked individuality of expression. There is no mistaking the traditional idea, but the design and the manner of development are dis-



The plate farthest to the left is by Carl Walters and shows the effect of his research in Persian ceramics. This has an underglaze decoration in black covered with a rich blue transparent glaze

The other plate is by Henry Varnum Poor, in brown, white, yellow, and blue-green. His sgraffito has an etching-like quality. Both plates shown by courtesy of W. & J. Sloane

it assumes an etching-like quality. His design is fearless and untrammelled. Its manner is best explained — to those who need an explanation — in his own words: 'Distortions so disconcerting in an easel picture have a sense of rightness when arrived at through the demands of proper space filling in decorative art.'

Simple though this form of pottery is in theory, its actual difficulty is in the very sureness and swiftness of line necessary to its design. Its technique defies any but the artist. The mark once made cannot be changed. Victor Schreckengost, a new name in American ceramics and an artist whose signed work first made its appearance at a recent exhibition, uses this ceramic method with splendid assurance. Just now Mr. Schreckengost's design reflects a Viennese influence after a year of study at the Kunstgewerbe Schule, Vienna, but he is very young yet — he graduated from the Cleveland School of Art in June 1929, and he has since returned from Europe to teach there. The quality of his work already places him in the artist-potter group. It is so promising now that one may look for a deeper and richer expression as he grows in his own experience.

Of the many women doing creative work in American pottery Dorothea Warren O'Hara is undoubtedly the leader. Her bowls of sgraffito and underglaze decoration are lovely, but she by no means confines herself to this

A characteristic figure in glazed terra cotta by Carl Walters. The underglaze decoration is of lacquer red and aubergine on a cream ground



tinctly Carl Walters. His bowls and plates with underglaze decoration in black are covered with a rich blue transparent glaze which experts say approaches so closely the blue glaze of ancient Persian ceramics as almost to equal it. Mr. Walters uses this same method of decoration on the forms of his pottery or terra-cotta figures. On these the underglaze decoration is applied in color, generally on a white engobe and covered with a clear transparent glaze.

Glazed terra-cotta or pottery figures are a comparatively new form of ceramic art expression in America. On the other hand plastic terra cotta in connection with archi-

ecture from which this recent expression might seem to be derived had a vigorous growth here in the latter part of the nineteenth century. But with the exception of Carl Walters, who had been making his glazed terra cotta for several years, our own American potters did not see the possibilities in the low-fired figure until after the International Exhibit of Ceramic Art in 1928 and 1929.

The humor and fantasy abundant in this contemporary expression reassure one that art to be art need not be altogether serious. Glazed terra cotta has a distinct place in our decorative scheme. Through contrast of texture and color it enriches the interior of our home; it becomes a delight to contemplate and a joy to possess. Mr. Schreckengost appears again in this medium in a variety of mood, characterized always by an extreme simplicity of line which is wholly modern. A haunting and irresistible tenderness is caught and held within the glaze of Russell Barnett Aitken's softly colored and naturalistic does and foxes. Mr. Aitken is also from Cleveland, a newcomer to the ranks of pottery presenting work of outstanding quality. Considering their two points of similarity, it is interesting to contrast the delicate naturalistic charm of Mr. Aitken's figures with the sterner modernism of Mr. Schreckengost's.

Juanita Gonzales has taken the Negro for several serious studies and portrays him in baked clay with strength and power. Thereby she betrays a local note, for she is from New Orleans. Miss Gonzales is a young modern working in the low-fire group, but whether it is a tile for the fireplace or a terra-cotta figure, her work shows strength and imagination. Her background already that of an artist, she acquired her ceramic knowledge at the Greenwich House Pottery in New York. Elsa Horne Voss, too, studied with the guiding spirit of that organization,

Miss Maude Robinson. Mrs. Voss confines her ceramic expression to animals. She develops them also in bronze, and perhaps it would therefore be wiser to say that to her pottery seems to be only another means of expressing her feeling for these creatures that she moulds so sympathetically. Horses are always a popular theme in the small terra-cotta figure; none have greater plastic beauty, finer distribution of color, or more charm than those modeled by Mrs. Voss.

From the spirited and colorful low-fired faience and pottery we turn to the delicate and subtle-hued high-fire group, only to find that American participation in this branch of the potter's art is very small indeed. The little that is being done, however, is worthy of considerable notice. High-fire wares are of superior quality, but as the temperature of the kiln increases to produce it so do the risks, factors which contribute in their ultimate value. Stoneware is a primitive (*Continued on page 346*)



The large bowl above by Dorothea Warren O'Hara has its sgraffito decoration scratched through the white engobe to the red clay beneath. The translucent porcelain vase at the right is also by Mrs. O'Hara, who is our only potter attempting this difficult ceramic form. The bowl is shown by courtesy of the Ehrlich Galleries



Horses are a popular theme with Elsa Horne Voss, who models them, as these examples show, with much sympathy

Photograph by David Koser



Crystal

IN THE MODERN SPIRIT

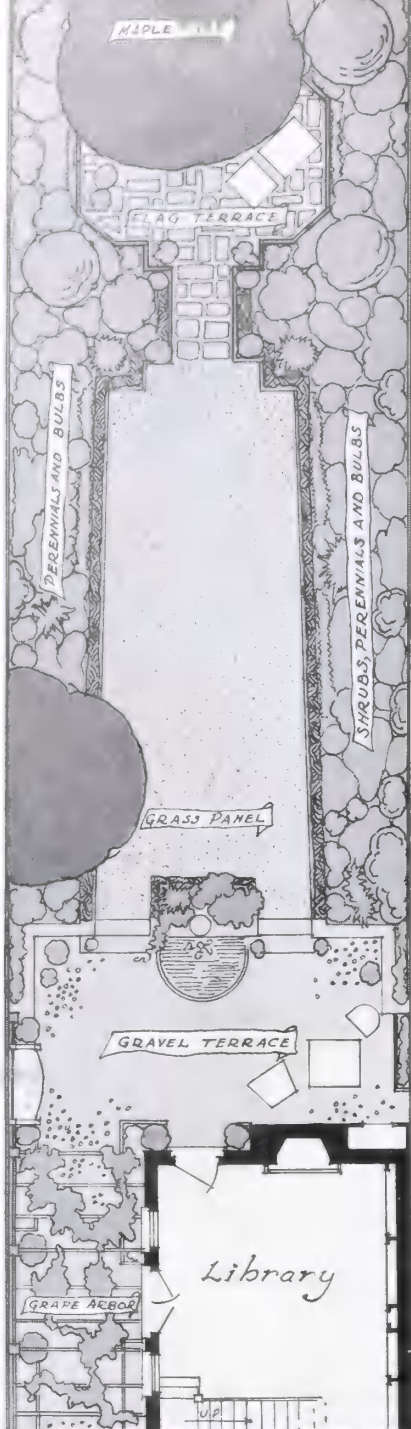
Fine crystal, embodying the spirit of modern design and form, combines with skilled artistry to make these vases an important contribution to American decorative art. The etched lines and the figures in intaglio permit an almost indefinite range of designs, which, it should be noted, are all beautifully adapted to the pieces they adorn. These are especially useful as containers for flowers, and the larger vases are admirably adapted to table decoration. The globe with engraved stars and constellations is 6" high and the vase with parachute is 18" high. These pieces were designed by Walter D. Teague for the Steuben Division of the Corning Glass Works

A GARDEN ON A NARROW CITY LOT IN GEORGETOWN

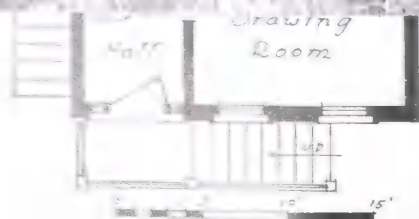
Belonging to and designed by Rose Greely

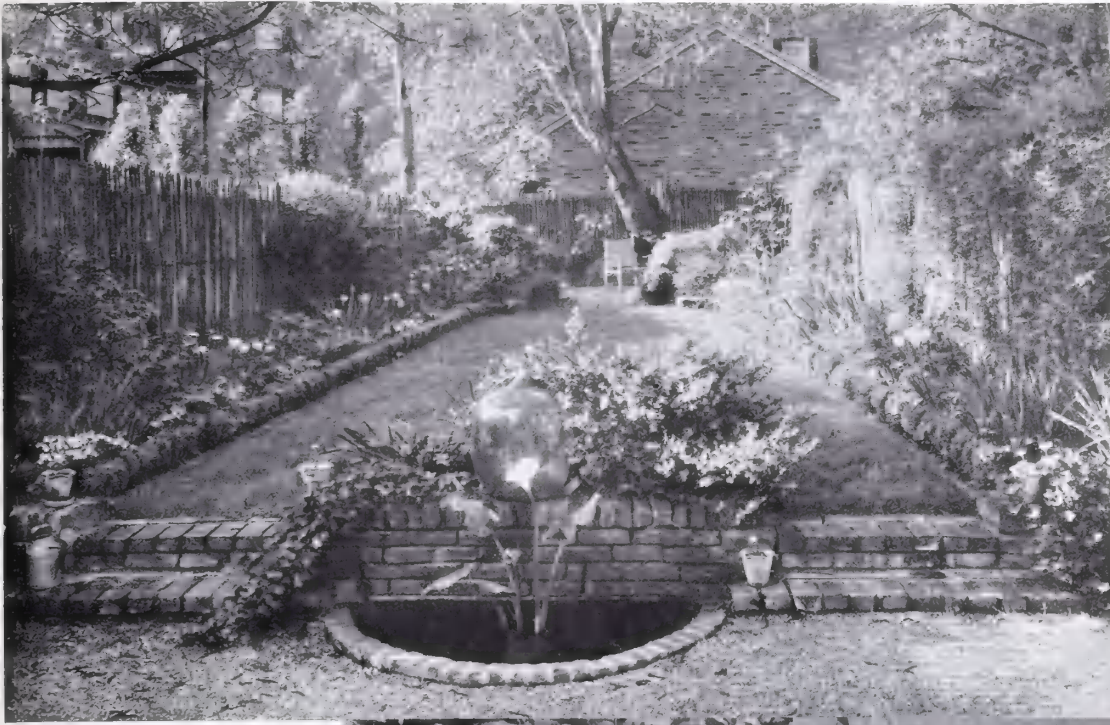
LANDSCAPE ARCHITECT

As a garden in the District of Columbia can be used many months of the year, part of this long, narrow space is given over to a gravel terrace on to which the library opens, and which is also near the kitchen, facilitating out-of-door meals. Around this terrace are small flower beds edged with brick, and in the low retaining wall between the steps leading to the upper grass panel are jets which drip into a small pool. Above this is a large green bottle set in a planting of prostrate pyracantha



Photographs by Frances Benjamin Johnston





The grass panel is narrowed slightly at the farther end to give it a false perspective and make it seem even longer. Bordering this are flower beds with brick curbing and dwarf box, and there is bluestone paving under the tree at the end of the garden



The lattice and the arbor are painted ivory to match the woodwork of the house, and a sapling fence surrounds the garden

PLANTING THE FOUNDATIONS OF THE HOUSE WITH WINTER IN MIND

BY MARY P. CUNNINGHAM

Photographs by Paul J. Weber



The side entrance of this house is approached through a little dooryard garden whose design, marked by clipped California privet and accents of box, is effective all winter. The corner plants are red cedar and Montana pine with flowering dogwood in bush form. In well-planned house planting it is never necessary to use such unsightly winter coverings as those shown in the sketch

FOUNDATION planting is done to-day as a matter of course. Even the most commercial builder can scarcely wait to get 'some green in front' of the new house to soften its newness. This kind of planting is difficult to do and is rarely done well. It requires a certain amount of architectural appreciation as well as horticultural knowledge, and yet in spite of this it is often given over to a nursery planter with more knowledge of the science of planting than of its art.

The first principles of any foundation planting assume a consideration of the character of the house as expressed in its style of architecture and its setting. Planting should help the architecture express and beautify this character by accenting here, concealing and softening there. It may be planting about a formal brick house which suggests rich green foliage as a contrast of color and texture, or it may be for a tiny frame house possessing but one door and one window. That door and that window may, however, become a picture by adding just the right old rosebush or honeysuckle vine or low juniper to announce its small scale and glorify it. If the house is already beautiful, the foundation planting will follow its lines. If it is too high or too meagre or too hard or too something else, the planting will make it softer or lower or richer. Good planting has a reason for being besides serving as 'something green,' and every individual plant plays a definite rôle in the whole.

Good planting should also be interesting for twelve months instead of for only six. Our house planting is at its worst in the winter, and this despite the fact that, unless it is for a distinctly seasonal house like a summer house, the winter season in our shrubberies is longer than our summer season, especially here in the North. The planting near the front entrance is particularly important in winter. The truth is that we go in and out of our front door as often during the winter as in summer, though we may not linger

so long to look! When we do look we know that our houses are bare and uninviting and that spring does seem far behind. We generally think of the planting as something to be looked at from April, at the first urge of the garden consciousness, until December, when the garden is covered up. We forget the months between, or worse still we make the planting actively ugly in those months by all sorts of burlap and board contraptions in the interest of winter covering.





*Stucco and red blinds here furnish an excellent background for delicate shadows. At the porch are *Cornus florida* and an old wisteria vine with low accents of *Euonymus radicans vegetus*. *Akebia* adorns the iron rail, and the end shrubs of blueberry have twigs the color of the blinds. An elm tree in front brings the whole planting scheme together. The house of Mrs. Harold A. Marvin, Newton, Massachusetts. Mary P. Cunningham, Landscape Architect*



*A simple dooryard garden to which a gnarled apple tree and common lilacs give interest of association even in winter. Low barberry is planted against the foundation and slow-growing yew marks the steps, whose ramps are covered with *Euonymus radicans vegetus*. The house of Reverend Louis C. Cornish, Cambridge, Massachusetts. Paul Frost, Landscape Architect*

which is unnecessary in a well-planned house planting; but of this later.

There are exceptions, of course, and these show how beautiful some entrances are in winter by virtue of the planting near the house. We have, however, one unfortunate type of winter planting which we call 'evergreen planting,' and this has spread like the plague over the country. It consists of a collection of assorted dwarf conifers, and it is easily recognized by its arrangement. Two moderately tall evergreens, generally arborvitae, because it is cheap and easy to grow, stand at either end of the house front. Between are several smaller round-shaped individuals varying from blue- to yellow-green. Two fancy junipers accent the door, or perhaps two more

arborvitae. The planting seldom goes farther than across the front like an evergreen veneer, but if it does, the same motive carries around the corners. It has more expensive variations, as when the end arborvitae are supported by three Tom Thumb varieties and the middle numbers are supplemented by other dwarf specimens, but the plants are always the same and the idea is always the same — up at the corners, medium between, and accent at the door.

So far there is an idea, to be sure, but no farther, and this stupid planting is applied promiscuously to Colonial cottages and to Victorian mansions alike. It has the advantage of being green all winter. It rarely loses a member by death because the stock is the kind which can be guaranteed, though it often looks rusty and dusty and



*Two large horsechestnut trees cast their interesting shadows over this Colonial house, whose planting is of extreme simplicity and yet unusually effective. Specimen yews mark the doorway, the ground cover of the terrace is *Euonymus radicans* and *pachysandra*, and ground honeysuckle covers the bank*

Church



The broad massed leaves of *Euonymus radicans* by these steps contrast with the soft needles of the hemlock tree beyond. Red branches of the flowering dogwood act as a foil for the evergreens, and a Washington hawthorn gives additional color to the planting

Tall conifers give strength to this evergreen planting, with broad-leaved rhododendrons acting as fillers. The light gray branches of a magnolia stand out against the dark hemlocks, and arbovitae in tubs frame the doorway. Over all a towering elm tree casts its intricate shadow patterns



hawthorn are both finest when they have no foliage. This hawthorn is at its prime in November and December when its red fruits show in quantities against the slender gray stems. *Magnolia stellata* is another plant far more interesting before the leaves appear than after, with its elegance of form and color.

Winter contributes color of twigs as well as of fruit. Twigs of many plants tend to brighten in January at the turn of the year, and from then on until spring. The red and yellow willow and the red and yellow twigged dogwoods are in this class, though they are too coarse for most house plantings. The flowering dogwood rates high here again. Its cousin, the alternate-leaved dogwood, though not so well known, has also a beautiful form and method of branching, and it is more hardy. *Kerria japonica* furnishes lively green twigs all winter among the low plants; *Spiraea vanhouttei* has warm brown twigs, beautiful as blenders, and azaleas have interesting twigs and buds.

unhappy. But it is deadly uninteresting and distinguished neither by design nor by the beauty of the individual plants. Its very commonplaceness makes us yearn for something better.

Plant material yields other winter beauty than that of evergreen conifers, though of course evergreens, both conifers and broad-leaved, are first-rate winter material by virtue of this quality alone. Trees and shrubs, even devoid of leaves, have often lovely forms not noticed when in leaf. The flowering dogwood and the Washington

Plants whose berries persist all winter are of course invaluable, and among the best of these are Washington hawthorn, *Ilex verticillata*, Japanese barberry, Wilson barberry, and *Euonymus radicans vegetus*. Of course plants which also add summer interest have a double value.

The exposure of the house as well (Continued on page 347)

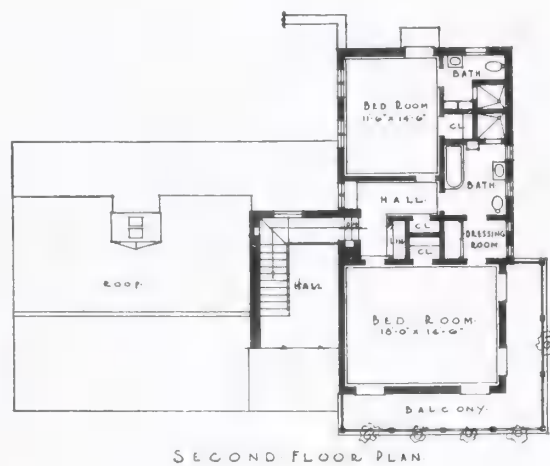
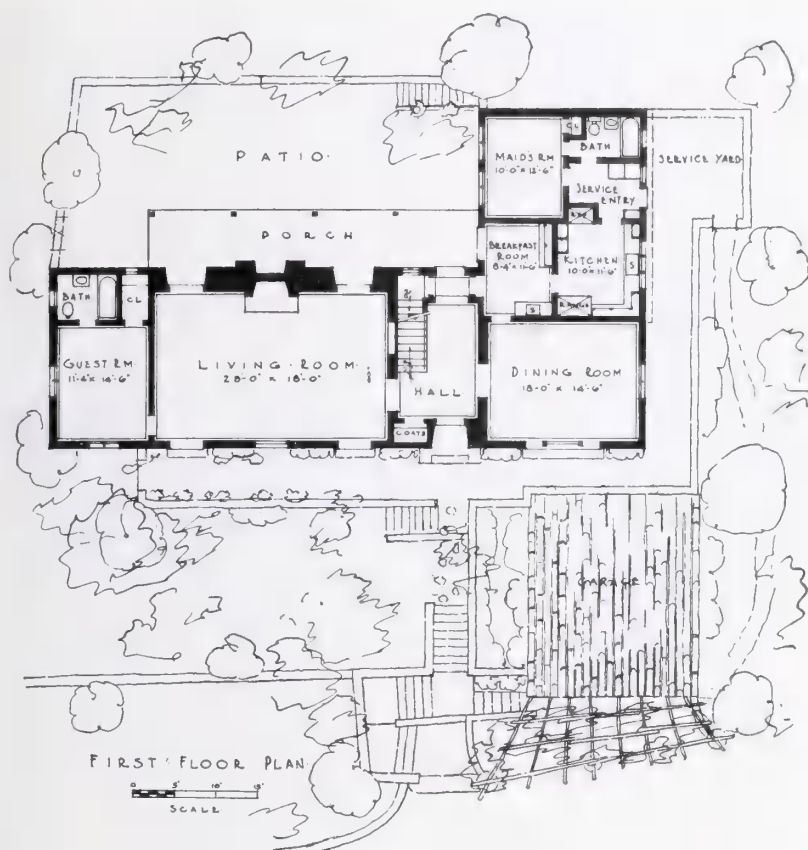


A HOUSE ON A HILLSIDE

*The Residence of Mr. and Mrs. Edwin B. Heizman
Palos Verdes Estates, California*

H. ROY KELLEY, ARCHITECT

The problem to be considered in designing this house was to fit the building on to a very steep hillside in such a way as to obtain views of the ocean from the living-room, dining-room, guestroom, and main bedroom, and to open the breakfast-room upon the sheltered patio. Also the garage must be placed upon the lower level and be inconspicuous. A study of the massing of the house and of the plan shows how successfully these requirements have been met. This house was awarded Honorable Mention in our 1931 Small-House Competition



The house is of white stucco with red tile roof of weathered tones. The outside trim is of ivory white, the shutters are of olive green, overglazed. The interiors throughout have ivory-toned stucco walls and soft-toned weathered-oak woodwork



QUALITY FIRST

II. What to look for and What to avoid in buying Furniture

BY LUCY D. TAYLOR

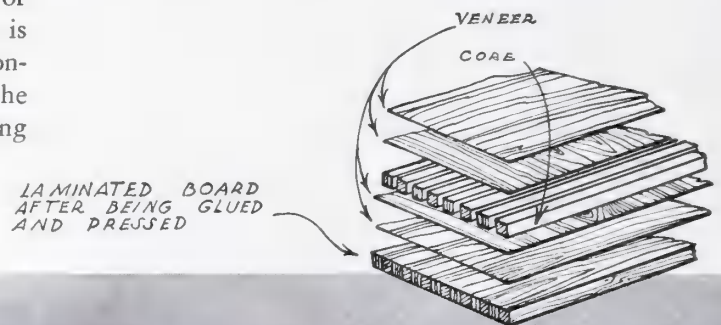
REVALUATION of many elements in our industrial structure seems to be necessary as we reestablish ourselves. In the decorating field many changes have been taking place. One picks up the newspapers and looks aghast at some of the furniture prices that are being quoted. Anyone, even moderately conversant with shop and cabinetwork conditions, knows that good structure cannot be bought at such prices. We ask: 'What is the meaning of it all — the recessions in price are too great to be normal even considering distress conditions.' We are led to one of two inevitable conclusions — either prices were much too high before or the goods are not now of the same quality. That there is much necessary reduction that can be interpreted reasonably in terms of lowered overhead is only a part of the story. There is also an influx of cheap goods — purporting to be of the same quality as those of a few years ago, but in reality far below them in intrinsic value. Even if good workmen donated their services entirely, good wood, properly made joints, and decent finish would cost more than the advertised retail price of some of these articles.

Always it has been the part of wisdom for the householder to know whereof she spoke when she bought furniture. Structure as well as appearance counts as investment; we buy for at least the duration of the better part of our life-

time, and most of us like to feel that we are getting all that we are paying for in terms of durability and service as well as appearance. Under stress of circumstances, we may buy the cheapest thing we can find. The chances are, however, that we shall replace it with better goods as soon as our personal financial conditions warrant. But even this type of buying cannot account for all of this low-grade, poorly constructed furniture that is being featured. A part of the reason lies, unfortunately, in the well-known fact that the majority of American buyers are at least a little gullible — and in this particular field they do not know what sound values are.

There are two distinct standpoints from which to buy furniture. One has to do with its tangible and mechanical phases; the other has to do with its intangible design aspect. Price cannot be separated from either one.

The appearance, in part at least, obviously conditions price, notwithstanding the fact that we are constantly being urged to buy what purport to be good reproductions at wholly unbelievable figures. When we are fooled, it usually means that we are not very conversant with the history of furniture and the appearance of characteristic pieces. Designers studied their planes and mouldings with



Photographs by Richard Averill Smith



The frame of this chest is of solid mahogany, with parts tongued and grooved to ensure rigidity and smoothly running drawers. The drawers are hand-dovetailed front and back, with bottom tongued into front and sides. It is glued in front to prevent expansion and contraction. The top of such a piece is usually veneered, as the sketch indicates



Note the substantial character of this chair with its fine curves worked out of solid wood. The vigorous mouldings and ornament are carved by hand, also from solid wood

the utmost care. To look at some of the cheap pieces of to-day one might suppose that these elements of design did not exist — and the result is as characterless as can be imagined.

It may be that I — as a consumer — cannot afford to pay for the better piece that is handmade. That is one story. On the other hand, it may be that I can afford it, but I am unduly swayed toward cheapness because I do not understand the distinctions in appearance that are involved in the low price — and the advertisements give such glowing accounts that I accept them at their face value. That is another story. It is then high time for me to find out to what extent changes in design from fine period articles are necessitated by the use of labor-saving machinery — or at the expense of the elimination of really skilled workmen.

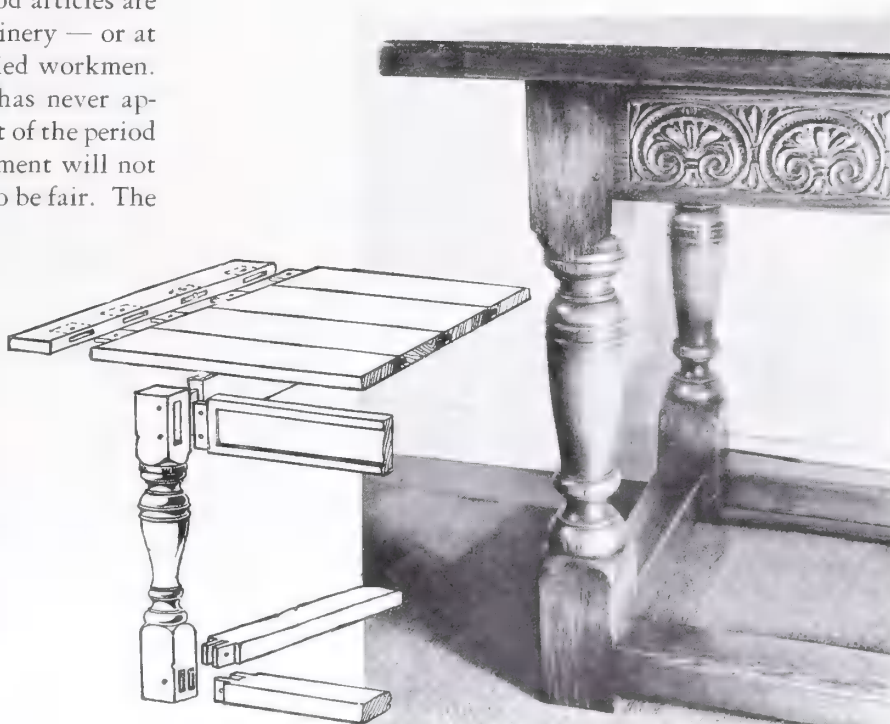
Up to date, the machine-made furniture has never approximated the beauty and subtlety of the best of the period pieces. The time may come when this statement will not be true — but for the present it would seem to be fair. The nuances that are lost may be small individually, but collectively they count for much.

It is granted that we cannot all afford these fine copies. The next step in choice seems to lie in the careful selection of those pieces which retain in generous measure the original feeling. To choose wisely, as noted above, we must know our old furniture and its characteristic proportions and mouldings. There are some very sad specimens of so-called period reproductions about. There are also many excellent pieces, where the shaving of expense in producing costs has been handled with great sympathy and a real understanding of the original designs. Unfortunately, it is true that there are far too few of these latter types in the medium and lower price

ranges. It is also true that they could be produced — if you and I would assure the manufacturers of a market! Some of the present low-priced travesties upon furniture — the Chippendale secretary that sells for \$19.98, for example — are sad indeed to contemplate. And they will probably continue until you and I refuse to buy them.

On the other side of the story — that of the mechanical processes — we have been almost equally lax in ascertaining what we were buying. There are certain qualifications regarding wood, joinery, finish, that make a thing 'a good buy' structurally. Good manufacturers deplore the type of Chippendale secretary referred to above. They know that it is made of inferior wood, poorly seasoned; that it is put together in the flimsiest fashion with nails and glue where joinery and screws should have been used; that its finish is poor and likely to crack upon the slightest provocation and that the wood itself is likely to perform in the same fashion. The chairs that correspond — aside from their meagreness of line, which certainly was not a Chippendale characteristic — have insecure doweling, and the legs are cut in such fashion that a hard knock would break them off.

One of the most common elements apparent in poorly made furniture lies in the selection of the wood itself. Good furniture is not only made from carefully selected wood that has been thoroughly seasoned, it is often still further safeguarded to-day by means of the use of laminated boards. This is simply a method of using a board as a central core with two or more layers of veneer on each side — the grain of these and the core running at right angles



This copy of a seventeenth-century English oak table has rails and stretchers mortised into the posts and secured by wooden pegs, as the sketch explains. The leg is turned from a solid block

to each other. It is the old principle of veneering carried into a modern study of means of checking warp cracks. Wood is very sensitive to atmospheric conditions, and in the old houses for which veneered pieces were made originally the changes from moisture to dryness and heat to cold were minor as compared with those in our present-day American steam-heated houses. But — the laminated board may not be a good one! The glue used in laying the different ply — or layers of wood — may not be first quality. Or — a common fault — the pressure may not have been applied so as to obviate the chance of air holes appearing to make blisters in the middle of the board. Many of the less expensive pieces of furniture are constructed from boards that have been made in quantity under conditions where close scrutiny is not possible. Many factories buy these boards instead of making their own. It is a process that admits of no skimping if the result is to be first class. You and I cannot see all of this. But we can ask pointed questions and demand guarantees. Our best guarantee is always the house that stands by its goods when things go wrong — the house that is not interested in price sharpshooting.

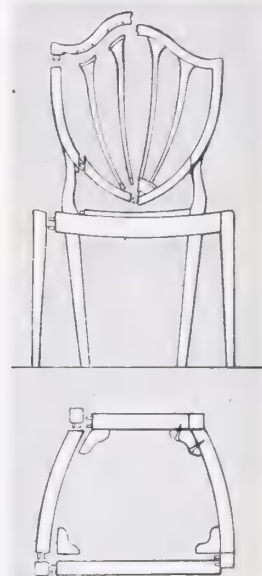
Veneering is an ancient and honorable process. But it is a much-misunderstood process on the part of the general public. To those informed on furniture history, the word 'veneer' may call up the image of a lovely old Queen Anne piece in which the walnut grain of the drawer fronts is edged with attractive cross-bandings — another veneer. We may recall the florid and interesting marquetry cabinets of the earlier periods when oystering was just coming into England — another type of veneer. Or we may see one of the beautiful Sheraton-type secretaries with both veneering and inlay, the latter in the finest and most delicate of lines surrounding the planes of the veneers. In all of these good pieces there is a discriminating choice of the wood grain or pattern to fit the size of the furniture, so that the movement of the pattern of the grain is a matter of interest carefully subordinated to the feeling and proportion of the

whole piece of furniture. In cheaply made furniture, this careful selection from the design standpoint is seldom considered. The conservation of fine pattern in wood and its use upon cores or bases of less interesting wood are perfectly sound construction — provided it is handled with proper integrity from both design and structural standpoints.

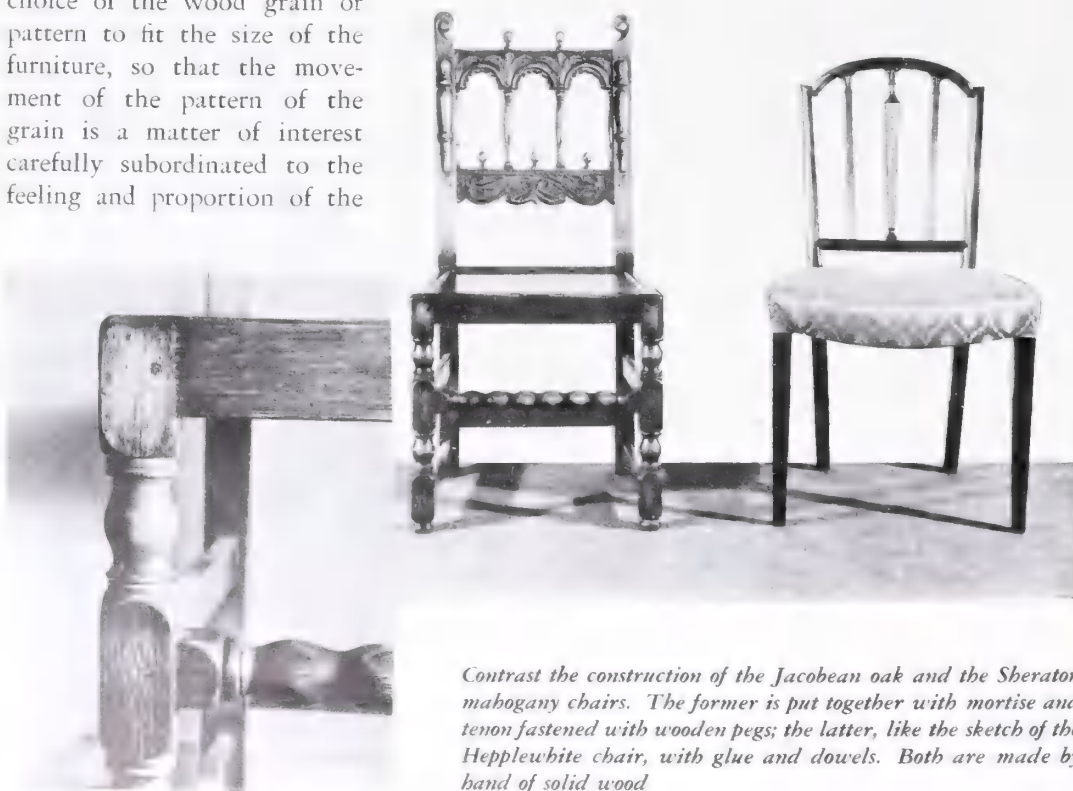
In joints and framing lie the greater part of the pitfalls. Recently I trailed a huge van loaded with chair frames. There was not a single joint of respectable character on that whole truck load. Evidently the frames were to be covered — forming the basis of over-stuffed furniture. They were all chairs, — the same model, — and as I was behind the van in traffic, with frequent halts, I had plenty of opportunity to see whatever there was to be seen. Children could have made those structures. Knotted white wood boards nailed slab fashion across each other seemed to make up the whole story. As nearly as I could ascertain, the nails were put in so as not to jeopardize the wood unduly by splitting the grain — and the chairs looked as though they would stand straight. Of other cabinetmaking virtues, I saw nothing.

We have to go back a long way in history to find anything as crude as this. In England, by the fifteenth century, they had begun to use the framing principle of uprights and horizontals made of thicker wood, into which was inserted a thinner panel. And even before this they had begun to mortise the front boards of chests — and

(Continued on page 344)



All the furniture shown in the accompanying article is by courtesy of Kensington Furniture Company



Contrast the construction of the Jacobean oak and the Sheraton mahogany chairs. The former is put together with mortise and tenon fastened with wooden pegs; the latter, like the sketch of the Hepplewhite chair, with glue and dowels. Both are made by hand of solid wood

THE GARDEN OF CONTEMPLATION

*The Japanese Make Companions and
Living Use of their Gardens*

BY HENRY ALBERT PHILLIPS

IT seems necessary to open my subject with the trite remark that Japan is strikingly *different* — which makes for a land of many and varied impressions. I have been asked more than once to state in a word my outstanding impression of Japan, and I always respond with, 'Gardens.'

On first thought, gardens seem to sum up a country rather superficially. What about the Japanese people? Without becoming in the least quixotic, I can still reply, 'Gardens.'

In the first place, the islands of Japan are landscaped gardens by nature. Happily this is largely unconscious on her part, and it is a pity to think how much of this is bound to be marred some day by the smudging chimneys of an industrialized Japan and the signboards of a commercialized Japan.

Secondly, wherever you go in Japan, you will find gardens. Wherever men, women, children, and gods live or work, play or dream, there you will find a garden. This association is no accident or merely decorative feature. Just as gardens are the civilized hearth and home for a bit of Nature and her inanimate kingdom, so the Japanese consider it part of their rounded-out natural existence to have them close at hand and make them daily companions.

When I say that the Japanese make continuous use of their gardens, I say it with the same respect as when I say they make daily use of their shrines and temples. This places their gardens at least on a plane with themselves, if not higher. Like every other important feature of Japanese life, the garden has a double significance — the material and practical thing of beauty that we all perceive with our senses, and the spiritual and symbolical character which aids the soul's progress toward higher things and enriches the mind by stirring the imagination. For sooner or later the visitor to Japan learns that the 'practical' or everyday thing is no less of the soul than of the body, and that the Japanese lives, walks, and carries on in a dense spiritual atmosphere, as often walking on the clouds as he does upon the ground. He thus has the singular advantage of mingling beauty with the very elements of subsistence.

These are racial gifts which an Occidental people like ourselves may only hope to attain in a limited degree. What little of it we may emulate and assimilate, however, seems decidedly worth while.



The Japanese make daily use of their gardens, which they endow with a double significance — the material beauty perceived with the senses and the spiritual beauty apprehended by the soul. Around this sacred lantern are pebbles of longevity scattered by privileged guests

In Kyoto, for example, I had the good fortune to spend several pleasant and illuminating days with a Japanese gentleman of the merchant class. To all appearances he was as matter-of-fact a person as I. Certainly he was a successful business man with a Europeanized office and a thriving business in bamboo — who might correspond to, let us say, Mr. Ezra Brown, lumber dealer.

It was not so exceptional to find that my Japanese friend loved flowers or had a garden, but the lessons I learned were from the use he made of his flowers and garden. My knowledge came in easy stages — as one must permit everything to develop in the Orient. The second day of our acquaintance we visited the famous Shinto Shrine of the Rice God, whose sacred messengers are the cunning foxes. This is the business man's especial temple, by the way. My business man, in company with several thousand others we met at the Shrine, simply and solemnly performed all the rites and mumbled all the ritual — the washing of the hands and mouth, the standing and crouching prayer, the touching of the fox's paw, the ringing of the gong supplicating the messengers to bring to a successful issue the big deal that each had on at the office the following day.

All of this was a fitting prelude and approach to the Garden of Contemplation which I visited the following day, when the merchant took me to his home. The moment we passed through the wicket gate in the bamboo wall that surrounded the sizable house not far from the teeming centre of the city, we shut out the rest of the world and shut in something so charming that I have been trying ever since to recall exactly what it was, so that I might transplant it within a magic circle of the homestead somewhere in my own land.

This home plot was a tiny affair, extending scarcely more than twenty feet beyond the house on all sides. The small rectangular surrounding strip of land, however, was all garden. It was in no sense the formal Japanese garden, nor was it ever even half a flower garden. It was for the most part



The home and garden of the silk weavers, to which each generation for centuries past has contributed some new beauty



From the study of this Japanese business man one looks out upon the Garden of Contemplation, which, framed by the window, seems like some rare Hokusai come to life

an ingenious arrangement of shrubs, pools, and stones. The interesting and important feature, however, was the manner in which the porches or verandahs gave on the garden space and joined them into a contiguous whole. The season permitting, the family practically *lived in the garden!* One of these little verandahs was the living-room, another was the dining porch; all within sound of a tiny musical fountain, within the fragrant breath of a clump of azaleas, within sight of darting goldfish in a green pool, marking gold stripes across the greenery, reflecting the glories of the heavens — blue sky and fleecy clouds by day and twinkling stars and a glowing moon by night. Touching finger tips on all sides with Nature.

The Garden of Contemplation I saw first from my friend's study. This was a study in the true sense of the word.



The verandahs of this house join the garden on all sides and, although near the centre of the city, house and garden have a tranquil and peaceful atmosphere

Not knowing the Japanese people in their habitat might cause one to smile at such 'goings on' from a substantial business man.

'I come here daily for a quiet hour,' he explained, kneeling on the floor before a lacquered table on which were a pen, brush, and a blank book. 'I look out into my garden and become one with Nature, as it were; for long ago my garden and I have become bosom friends. There is something in its quiet beauty, its simple and natural purity, its fulfilling of a plan and purpose, in its perfect growth, in its tranquillity. All the virtues that I cannot find elsewhere or in human companionship, my garden gives me. I come here to solve all my problems. In this clear atmosphere I can contemplate the higher things of life. And every day I write here in this little book a poem that my garden has made me feel.'

Having solemnly delivered this ukase in a quaint vernacular that I have Englished, my friend rose and shoved aside the *shoji* windows, disclosing a garden that I had not yet seen. It was entirely green — many shades of green. There was a pool, but the water was still; miniature pines were so arranged among rocks that it might have been a tranquil landscape viewed from a lofty position. There was nothing in color, sound, or form to excite the fancy. It was just a very lovely picture of living Nature framed by the window, like a rare Hokusai come to life. There was a touch of pantheism in its worshipful intimacy which elevated it into a sacred rite that caught up the spirit and lifted it to a calm elevation of greater peace.

I confess that to attain that Buddhistic calm of my Japanese friend might so warp the average Western enthusiasm into a straining cult as to rob it of its simple beauty. There are other facets in our busy and hardy American life perhaps that demand the same contemplation. But I am of the opinion that there is a fine lesson to be learned from the Japanese Garden of Contemplation which we may with profit translate in the less intense terms of our own culture. We might temper the Oriental con-

ception of the Garden of Contemplation and call ours — make use of it as such — a Garden of Association.

It was of this modified and much-used Garden of Association that I learned so much from the Japanese.

I recall, one rainy afternoon in Kyoto, calling on the great kimono authority of Nippon, Mr. N. Nomura. We had first to ride for a half hour or more from the hotel in rickshas, tarpaulined up to the very top to keep out one of those drenching Asiatic downpours, sitting cosily inside with a soothing sense of motion accompanied by the patter of rain and the rhythmic 'clop-cloppity-clop' of the ricksha boy-san's loping feet, with fleeting glimpses of a fairylike panorama: toylike bamboo houses and shops, golden ideographs decorating the low sensuously curved façades, painted paper lanterns dancing in the wind and rain, kimonoed figures, — many like gay-plumaged birds, — all flitting like dream shadows across the screen of rain.

At length we were ushered into a room with lacquered frames and sliding paper panels for walls; with cushions on the soft matting floor, and braziers to take the chill off the air and put a priceless something in the atmosphere in which already hung a fragrant incense. Then one side of the room was silently unwallled and we found ourselves sitting on the edge of a garden!

Tea and cakes were served by two tiny salaaming girls, while Mr. Nomura brought out a score of centuries-old No dance kimonos — museum pieces, as his quaint and learned explanations soon apprised us.

But I shall always remember it as a memorable occasion happening *in a garden*, somewhere in limbo, it seemed. It was the atmosphere of the garden that lent it its *nth* degree of charm. A simple garden it was — a pool, a fountain, symbolic stones, miniature trees, flowering shrubs and plants in full bloom, lotus flowers floating in the pool that was enlivened with rare varieties of goldfish. I took note that whenever there was a lull in the conversation our eyes gravitated toward the garden, care and anxiety vanishing from our features, while tranquillity came into our hearts.



Tea becomes a celestial beverage when drunk to the music of waterfalls and the twitter of birds

BUYING GUIDE *to* NEW FURNISHINGS

This 'Buying Guide' has been initiated to supply an answer to the common question, 'Where can I buy it?' All the furnishings shown in its four pages are available in large cities throughout the country, and have been selected because they are new and desirable from the point of view of both style and quality. For additional information about them, send a self-addressed, stamped envelope to Readers' Service, House Beautiful, 8 Arlington Street, Boston. The numbers are for your convenience in writing.



For the Nineteenth-Century Room

COURTESY OF PAINE FURNITURE COMPANY

AN interesting dining-room reflecting the spirit of the early nineteenth century might be built around these pieces of furniture of Directoire and Biedermeier design. As a background, white walls with mouldings picked out in gold, a circular hand-hooked rug with floral design in clear bright colors, and hangings of tomato-color celanese taffeta are suggested. The furniture in detail is as follows: side chair (1) of maple with black lacquered details and black plush seat; dresser (2) painted antique white with green and black marbled base, pilasters, and top, and pierced-brass ornaments and pulls; mirror (3) in marbled white and tan with broken pedi-

mented top and ornamented with black and gold; octagonal table (4) with top of inset white leather and narrow gold-tooled border, black and green marbled edge, and white and black base with brass claw-tipped feet; mahogany side chairs (5) with details picked out in antiqued white, gold leaf, and black lacquer, and white leather seats; pedestals (6) of cream marbled in black and green; circular hand-hooked rug (7), a copy of an Aubusson design in blue, pink, green, yellow, tan, and gray on a white ground; green urns (8) with white painted lining and black and green marbled base; oval tôle basket (9) in black and gilt; black pottery vases (10) with artificial fruit



For the Eighteenth-Century Dining-Room

COURTESY OF JORDAN MARSH COMPANY

FURNITURE of Hepplewhite and Sheraton design is particularly adapted for the average dining-room use, since it combines grace of line and proportion with practicality and is formal without being too severe. Here it is used with a wallpaper with a scenic design in shades of green on a mat white ground, green rug, and copper-color antique satin curtains. Described in detail, the chairs (11) are of mahogany with seats of black figured horsehair; the table (12) of mahogany has an inlaid border line, grooved apron, and pedestal base with brass-tipped feet; the china cabinet (13), with cupboards, drawer, and glazed shelves, matches the other furniture in wood and feeling; the sideboard (14), also of mahogany, has a bow front and delicate holly-wood inlay; the crystal lamp shafts (15) have engraved base and globes, and may burn candles or be wired for electricity; the circular mirror (16) with gilt frame and eagle is a copy of an old one; the box (17) of white lacquer with all-over floral design in crimson, gold, and black is imported from Kashmir; the rug (18) is a broadloom of Empire green with a darker border



SELECTED *From the*

19. Greek key design of white on Pompeian red with border of gray and white spirals in red

20. A pale shell-pink background with lattice pattern with medallion studs and flower sprigs in brown and white

21. An Adam design with beige background on which are festooned medallions in cameo pink, gray, and white

22. A paper that suggests early nineteenth-century America has inset scenic designs in naturalistic colors and white scrolls on a soft yellow ground

23. This design, known as 'Mitre,' is in cream, tan, and brown

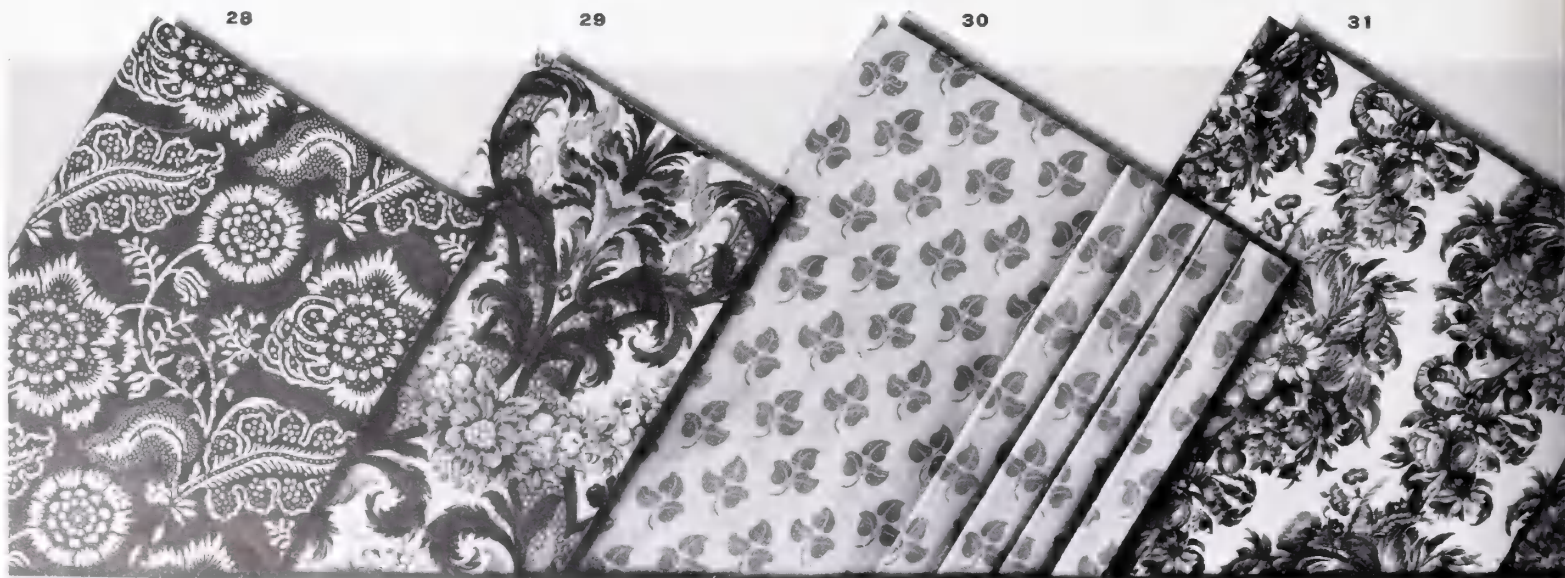
24. A hand-blocked paper with bouquets and nosegays in rose, blue, yellow, green, and gray on a white ground

25. A flock paper of white and gray reproduced from old blocks

26. Pin and circle dots and floral sprays in yellow, lavender, and green on a pink-beige ground

27. Dove-gray and white flowers in lattice effect on a yellow ground with a border of gray and white

28. A rough-surfaced fabric in rose geranium with a meander pattern in a neutral tone



NEW FABRICS

The papers and fabrics shown on these pages are from: KATZENBACK AND WARREN [19, 23, 27]; RICHARD E. THIBAUT, INC. [20]; SALUBRA WALL COVER CO. [21]; UNITED



NEW WALLPAPERS

29. An elaborate Renaissance pattern in rich browns, yellow, and rust colors with accents of jade green and black on a natural linen ground

30. A semi-glazed chintz with all-over leaf pattern in a darker shade of the apricot ground

31. A linen with luxuriant bouquets of flowers and wheat in rose, yellows, blues, tans, and greens held with

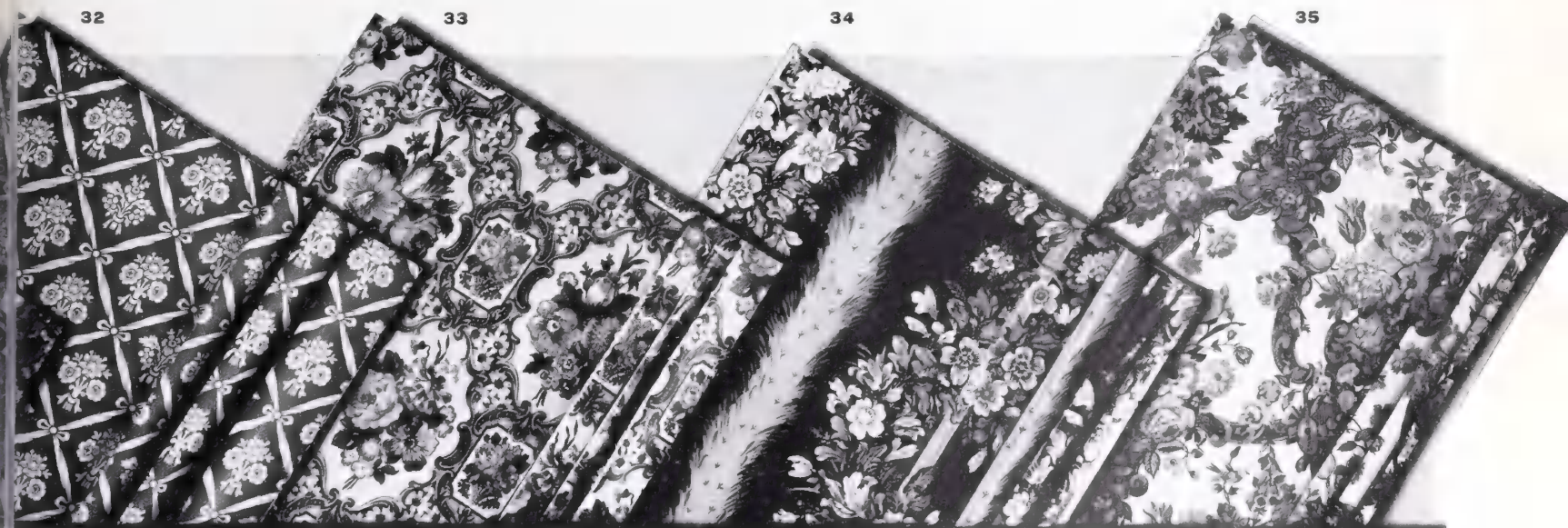
bowknots of brown ribbon on a bleached linen ground

32. A semi-glazed chintz with prim nosegays and ribbons in lattice design in off-white on a coral ground

33. A semi-glazed chintz with gold-colored lattice with yellow and white daisy centres broken by formal cartouches with baskets of rose and blue flowers. On the cream-colored spaces are gay bunches of flowers in rose, yellows, blues, and green

34. An English Georgian semi-glazed chintz with meander stripe in mauve with foliated edge and tiny yellow blossoms, and spring flowers in white, yellow, rose, blue, and jade green on an eggplant ground

35. A cretonne with scrolls, flowers, urns, and musical instruments in rose, blues, yellows, orange, and green. This fabric, like the others illustrated, comes in a wide range of colors



For the WINTER

WALLPAPER FACTORIES, INC. [22, 26]; W. H. S. LLOYD Co. [24, 25]; MORTON SUNDORF CO., INC. [28, 32, 35]; PROCTOR CO., INC. [29, 30, 34]; ATKINSON WADE [31, 33]



REMINISCENT OF RURAL FRANCE

The House of Mrs. Elizabeth Howe in New Canaan, Connecticut

FRANK HARPER BISSELL

ARCHITECT

This house, which has the rare quality of being attractive from every angle, has walls of brick, and hand-split shingles, whitewashed, and old oak lintels and posts. All the outside trim, doors, and windows have weathered finish and there is wrought-iron hardware. On the ledges of the high windows of the garage are potted plants which give interest to this wall. The plan has several unusual features, notably the octagonal stair hall with high arched windows and the two-story living-room with balcony at one end



A HOME ON A LIMITED BUDGET

BY HOMER AND MURIEL SNOW

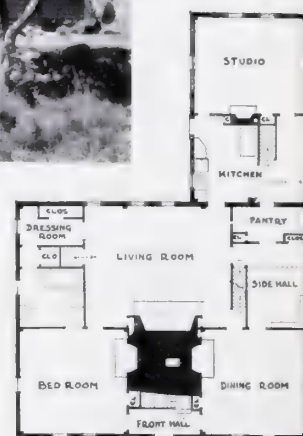
III. Choosing the Colors and the Furnishings

With the deed to your property safely in your possession, don your oldest clothes and get down to work. You won't get half the possible thrill out of the house if you turn the whole proposition over to workmen. Our first task was to clear out the bricked-in fireplaces. With the bricks and soot and old stoves removed, we felt we could invite inspection of our treasure — and it was then that we experienced our super-thrill.

Late one cold November night we drove down with friends, who owned an old place on the Cape, and who were therefore satisfactorily enthusiastic about ours. As



The discovery and rescue of this little Cape Cod house have been described in two previous issues



we were about to leave we paused for a moment in the living-room, flashing an electric torch, our only light, over the plastered walls. All at once one of our guests, to our horror, seized a screwdriver which was lying handy and began digging a hole in the plaster above the fluted mantel — muttering that he had a 'hunch.' It was a dramatic moment for us, for after he had chipped off a few inches of plaster, a section of pine paneling stood revealed in the small circle of light.

We were in the house again shortly after dawn the next morning, and, armed with nothing better than a couple of old automobile spring leaves, went at our plastered walls like a couple of terriers. We found that three sides of the room were sheathed with great, wide, feather-edged boards. There were oblong panels over each door, and six rectangular panels over the mantelpiece — one of the earliest designs of overmantel paneling.

On the side of the room where the windows were, we were crushed to find that the sheathing had been brutally smashed in order to make a flat wall for the plaster. I believe that we led charmed lives at that time, for we discovered that the walls of the passageway, which we had planned to remove to make a side hall, were also sheathed with the same feather-edged boards, under the lath and plaster. This supplied us with enough lengths to replace those that had been ruined, and also sufficient to fill in two of the doors in the living-room which were of no particular use.

We next turned our attention to the ceiling; by now we



Although the pine sheathing on this side of the living-room had been brutally smashed, the walls of a passageway fortunately provided similar feather-edged boards to replace the ruined ones. Simple curtains were made from old hand-woven linen sheets dyed a rusty brick color

were entirely reckless about plaster. A few chunks knocked off brought to light wide boards and two huge hand-hewn summer beams from each end of the fireplace to the back wall, with smaller beams running lengthwise between. It was a disappointment to find that the two vertical beams on the window side of the room, supporting the summer beams, had originally had 'gunstocks,' but that they had been adzed off when the room was plastered.

All this sheathing had, at one time, been covered with a dull red paint. This was a problem which required careful handling; removing paint from old pine is a very delicate operation. The walls were washed, small sections at a time, with a solution of lye and water, — a can of ordinary lye to a bucket of water, — using a scrubbing brush. After each dose of the mixture the spot was immediately washed with clear water, and then with undiluted vinegar. This counteracts the action of the lye on old wood. Finally, the entire room was hosed down with water and the walls rubbed with linseed oil and turpentine. Doubtless the lath marks will always show, but time will certainly mellow them, and in any case they are not unsightly. Incidentally, all the paneling, sheathing, and beams in the house are put together with treenails, — pronounced 'trunnels,' — the old-time word for wooden dowel pegs.

Our mason, skilled through many years' experience in his trade, found the opening of the fireplaces in the two front rooms and the bedroom upstairs a comparatively simple task — but we held a conference over the one in the living-room. The upshot of it was that, in his opinion, the brick oven, about which we had been so pleased, was a later addition, and should come out. He pointed out, for one thing, that the rings for supporting the crane, which were still in the side wall, were two and a half feet apart, indicating that the crane in the original fireplace must have been nearly six feet long; as it stood now, with the oven intact, the opening was only four feet, much too narrow for such a crane or for the depth revealed by the removal of the bricks. Therefore it seemed clear that the oven had been added after the use of the old crane was abandoned. He went to work, pulling out what seemed to be tons of brick and soot. When it was done we found ourselves with a family hearth worth talking about — which I am afraid we do. The opening is eight feet long and four feet high — the depth three feet, with a hearth three feet wide by ten feet long. The proportions are perfect, a truly noble fireplace, and if our pride in it is a little o'erweening, at least it has some justification. There is no doubt that there was once an oven of some sort, and

When first discovered, the fireplace of the living-room was bricked in and the walls and ceiling were plastered, but bit by bit the treasures beneath were disclosed as bricks and plaster were torn away, and an eight-foot fireplace, pine-paneled walls, and a heavily beamed ceiling stood revealed



faint traces show that it is bricked up in the back wall, at the left.

With the fundamental work on the house behind us, we could at last turn our attention to its decoration. One should not even glance at a paint brush or a scrap of wall-paper until the masons, plumbers, carpenters, and electricians have packed up their kits and departed.

We have avoided overhead fixtures wherever possible, using lamps exclusively, old whale-oil ones of Sandwich glass or interestingly shaped bottles with plain shades in warm colors, avoiding whirligigs and rosebud decorations. The living-room, for instance, contains four lamps — an old green bottle with an unusual pontil mark, a good Sandwich glass, a pewter one, and an inoffensive one of the stand variety. The shades are tones of amber and orange-red.

As to painting — the first essential is to hire a man who knows his job. He must have skill in mixing colors as well as applying the brush, especially on paneling.

We chose green for the kitchen, pantry, bathroom, and dressing-room, but a very special shade, known, I believe, as metropolitan green — really a sea-foam color. It was impossible to find just the right tone ready mixed, so I searched until I found a piece of wallpaper of the exact shade I had in mind. With this in hand, the painter and I hung over the mixing pot until we evolved the precise tone, very pale, but not wishy-washy. We used a base of white, adding pale green, touches of burnt sienna and blue, and a dash of black. It is an excellent idea to mix a little more paint than you have need of, as there are sure to be forgotten spots which will crop up, or bits that need retouching. All woodwork in the rooms mentioned is painted the same tone as the walls; it increases the size of the room and does away with the patchy look which I think a contrasting color always gives.

The woodwork in the two front rooms and halls is painted ivory. The shade should never be dead white, which is staring and cold, or too yellow a cream — perhaps a cream-ivory would express it better. The finish should be a dull gloss, never shiny, and yet not completely flat. These details are particularly important if there is paneling, as in our case, where one entire side of each of these rooms is paneled. The effect to be striven for is that of mellow but well-presented old age.

The floors, which are of wide pine boards, are painted and spattered, except in the living-room, where there is a natural oil finish. Having in mind the colors we intended to use in the rooms, they were first painted with two coats of black, then spattered with cream, pale green, and brick color. The first spattering was very fine, each color being allowed to dry before the next was used; then the whole thing was done over again with spots of a somewhat larger size. After that it was varnished, which preserves the finish and prevents the spots from chipping off. This type of



The bedroom is hung with a copy of an old paper called the 'Ship and Mill,' which was glazed to give it a feeling of age. The black floor is spattered with cream, pale green, and brick color, which makes an excellent background for hooked rugs

floor makes an excellent background for any sort of rug, besides being very much in keeping with the spirit of an old house. We use hooked rugs and Orientals too, though not in the same room, and they both look equally well on the spattered floors.

Choosing the wallpapers is a serious matter, and only to be undertaken when the brain is in a particularly lucid state. Our Sundays for weeks were spent pinning up lengths of papers in the two rooms and two halls in which they were to be used, and squinting at them from all angles and in all lights — daylight, lamplight, and candlelight.

We realized that our bedroom, dining-room, and side hall would doubtless be seen nearly all the time, from the living-room, and knew that we must tie the entire thing into a harmonious whole. The living-room, with its pine walls, is darkish, so we felt that we could afford to be a little gay in our choice of papers — gay, but not garish. The contrast must not be too sharp between this main room and the others, but they should all melt and blend together.

(Continued on page 344)

HOW TO DO IT

NOTE: Often in our illustrations an effect is described or a special feature is pictured which a reader would like to duplicate if he knew just how to go about it. In this four-page supplement we shall give each month this desired information about some of our illustrations. Thus, over a period of a year, valuable compilation of facts about building, equipping, and finishing the house will be acquired. — THE EDITORS

THE SIZE OF THE FIREPLACE OPENING

IN this department in the April issue we discussed the construction of your fireplace and explained that the first point to be considered was your choice of the size of the fireplace opening. This opening is the starting point, and the measurements of every other part of the fireplace are determined by it. The proportions of the opening, however, are a matter of design, and so the choice of its size should lie in the hands of the designer. A good designer will be influenced in his choice by some of the following considerations: —

If the fireplace is to be used to give heat, it must be of proper size to do the work required of it — not too small to be effective nor so large as to give off more heat than the room can absorb. From the aesthetic point of view, its proportions must be in accord with those of the room of which it is a part.

Occasionally limitations of the size of the chimney above the fireplace will limit the size of the flue, which in turn must influence the choice of the size of the opening. Then, too, the actual number of

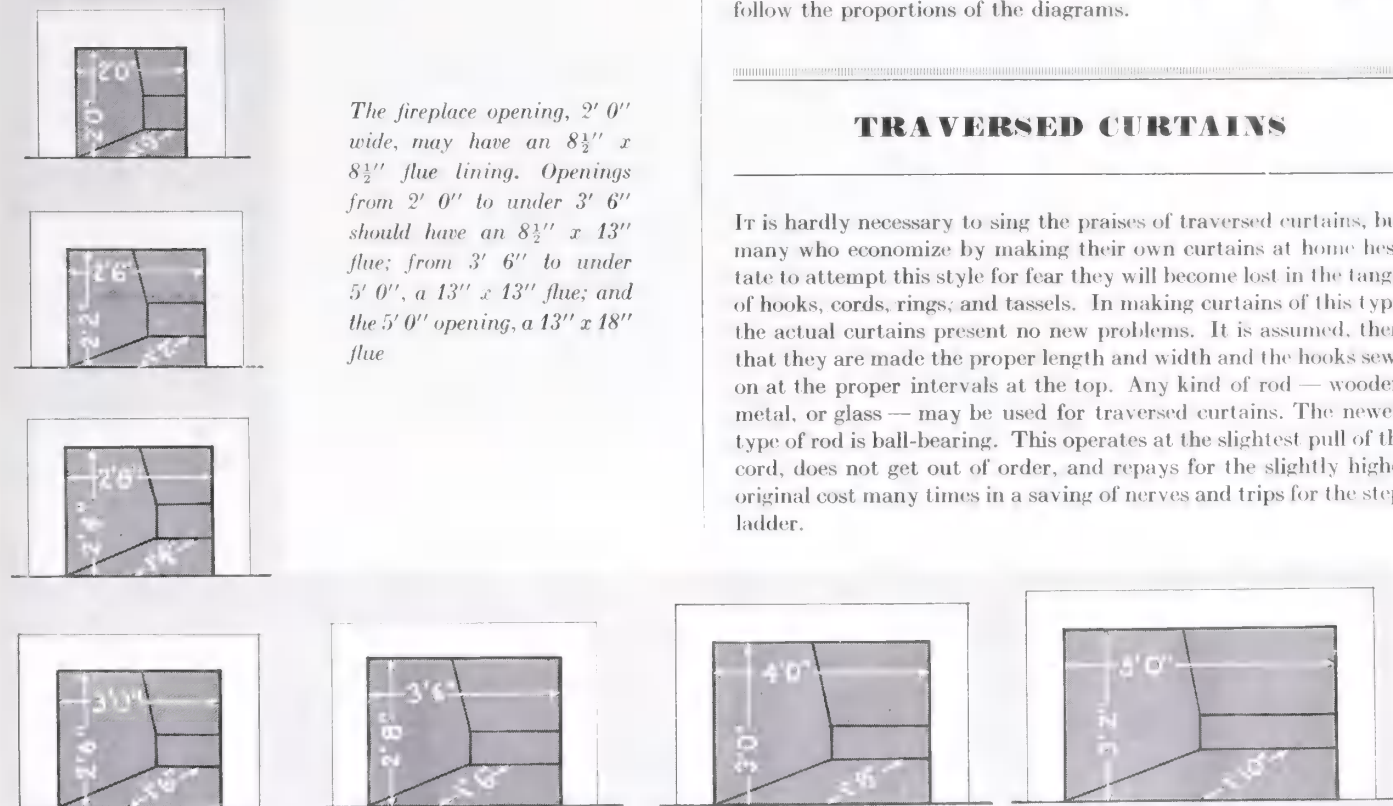
inches in width and height is somewhat influenced by the materials used for the facing. With a facing of tile, the over-all width and height of the opening must be a multiple of the exact size of the tile to be used. Likewise, with brick, it must be determined by a definite number of brick courses plus their joints, the size of the particular brick used and the desired width of joint dictating the exact number of inches of the opening.

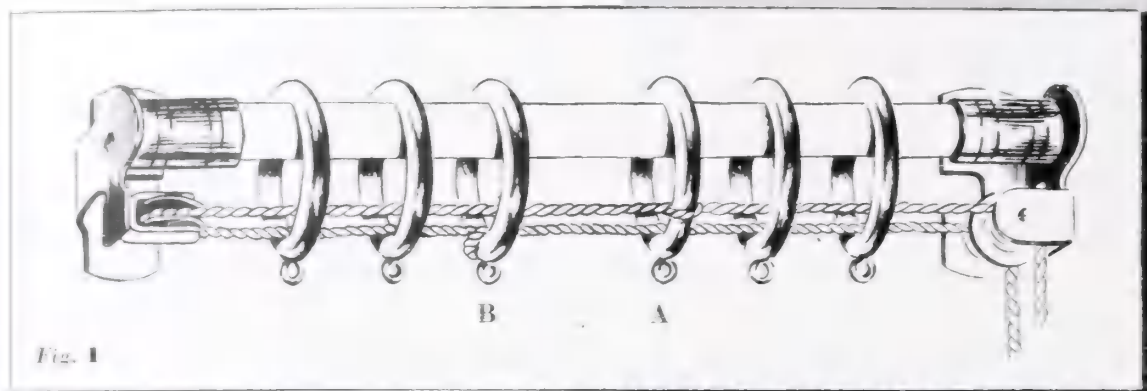
As a factor of safety the height is generally made lower than the width, and the accompanying diagrams give the widths in most general use, with our own preference for heights and depths. Such proportions we consider 'safe and sane' and advise their use under most conditions. Occasionally, design tempts us into variations and we build the excessively shallow fireplace, the fireplace with the very wide opening in relation to its height, or the tall, narrow opening whose height exceeds its width. There is never any excuse for one too deep.

But before undertaking such variations we should remember that we 'play with fire,' and, to reverse the old maxim, where there's fire, there's smoke. It requires greater draft to carry off the smoke when the fireplace has a height greater than its width or is unusually shallow, and unless one is sufficiently familiar with the subject to make all the necessary adjustments, he will play safe and follow the proportions of the diagrams.

TRAVERSED CURTAINS

It is hardly necessary to sing the praises of traversed curtains, but many who economize by making their own curtains at home hesitate to attempt this style for fear they will become lost in the tangle of hooks, cords, rings, and tassels. In making curtains of this type, the actual curtains present no new problems. It is assumed, then, that they are made the proper length and width and the hooks sewn on at the proper intervals at the top. Any kind of rod — wooden, metal, or glass — may be used for traversed curtains. The newest type of rod is ball-bearing. This operates at the slightest pull of the cord, does not get out of order, and repays for the slightly higher original cost many times in a saving of nerves and trips for the step-ladder.





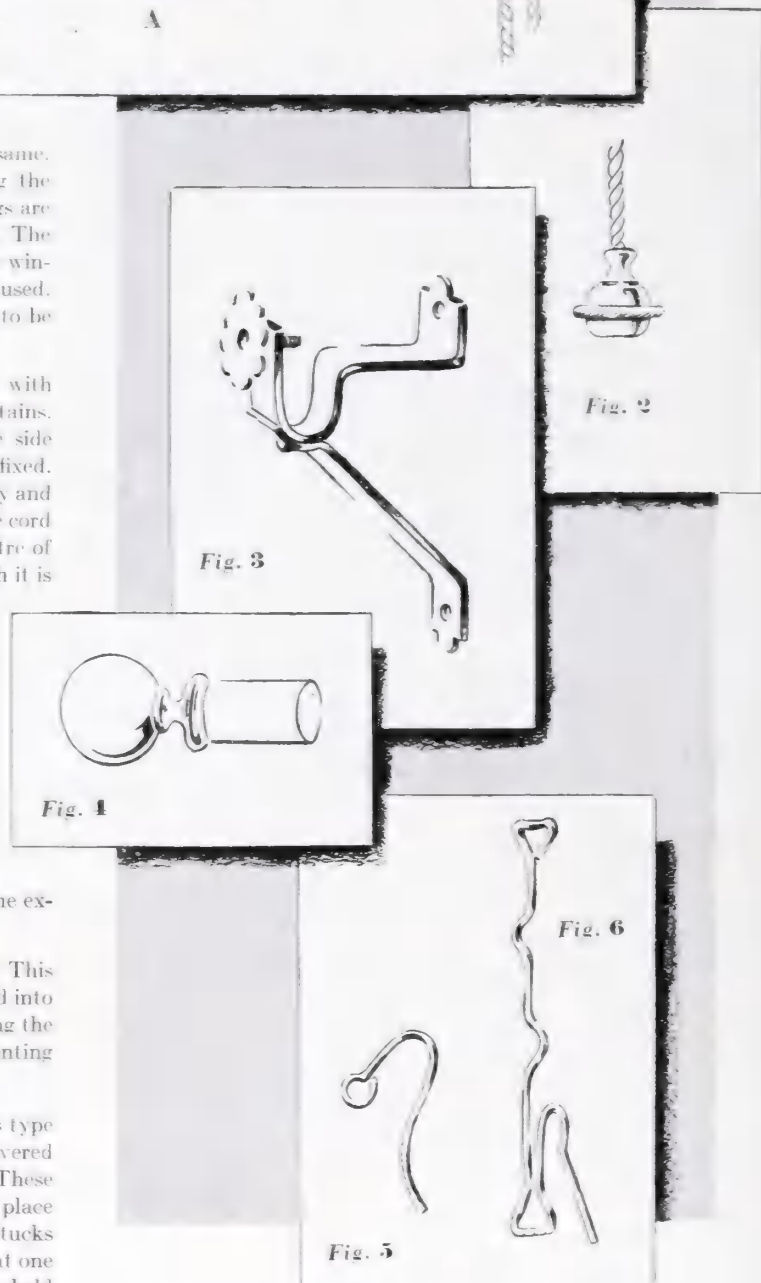
Whatever equipment is used, the underlying principle is the same. This is made clear in the diagram (Figure 1). In selecting the equipment, one precaution is essential — be sure that the rings are large enough to carry the cord and to slide on the rod as well. The length of the cord should be about four times the width of the window. There should be a double and a single pulley for each rod used. The double pulley goes at the end from which the curtain is to be controlled.

The rod is first put in place with the pulleys attached and with two less rings than the number of hooks on the pair of curtains. Thumb-tack one end of the cord to the window sill at the side from which the curtains are to operate, in order to hold it fixed. Thread the other end up through one wheel of the double pulley and through one half of whatever number of rings you use. Pull the cord taut. Place the two middle rings A and B exactly in the centre of the rod. Loop the cord around the last ring (A) through which it is threaded and tie it. Continue this cord through the remaining rings, around the wheel of the single pulley, and back through these rings, this time looping the cord around ring B and tying it. Proceed with threading through the remaining rings over the second wheel of the double pulley. This leaves two ends of the cord at the control side of the window. Decorative drops (see Figure 2) should be used to finish the ends of the cords, which should be long enough to come well down on the right side of the window trim and so planned that the short length is always pulled. At this point it may be necessary to adjust the knots to make sure that the rings will meet at the exact centre of the rod.

Hook the curtains on the rings, starting with the centre. This will leave one hook on the outside of each curtain, to be hooked into a small screw eye put in the trim of the window, thus anchoring the outside edge of the curtains in the proper position and preventing the entire curtain from pulling to the centre of the window.

Figure 1 shows the use of simple brass rods and rings. This type is purely utilitarian, not decorative, and should be entirely covered by the curtains. For this purpose, French plaits are best. These are tailored in effect and hold the fullness of the curtain in place when open or closed. Each plait is composed of three small tucks about three inches long, arranged to take up the fullness so that one curtain measures just half the window width. These plaits are held in place by long French heading hooks, as shown in Figure 6, which hold the plaits erect and are so arranged that the top of the curtain entirely covers all the traverse equipment.

When a decorative pole and end are used, the bracket must also be part of the decoration. Sketched is one simple type in metal which is available in bright or dull brass, pewter, or gun-metal finish. (See Figures 3 and 4.) As before stated, the method of stringing the cord is just the same for the decorative rod. With this, the hooks should be the short type, as illustrated (see Figure 5), and should be attached to the top edge of the curtains to allow the rod and rings to show.



PLEASE TELL ME

Q. What is the best way to fasten room-size carpets to the floor?

A. It is necessary to tack at frequent intervals a carpet which is in narrow widths sewed together. If, however, the carpet is a broadloom carpet, — that is, all in one piece without seams, —

the weight of the carpet itself is enough to keep it in place without tacking, except at doors, where it might be kicked up. There a few tacks or buttons might be put in to ensure its staying down.

Q. *I am confronted with the problem of building a small terrace off the living-room of our summer cottage. Can you send me any ideas of how to plan such a terrace? I should want it to have a stone or concrete floor with perhaps an awning over it.*

A. The most picturesque terrace is one of flagstones laid in sand so that flowers and grass may grow up between the joints. These stones will shift, however, and heave with the frost, so that stones set on a cement foundation are more practical, especially if you are going to use the terrace for tea and have it furnished in such a way that unevenness in the floor would be objectionable. If stones on a cement base are too expensive, a very pleasant terrace may be had by using stone around the edges with the centre part a concrete slab with a rough-textured surface. An occasional stone may even be set into this concrete, if skillfully done. Brick may be used in place of the stone in the same way, generally at less expense. The least expensive material is probably a 4' concrete slab, which may or may not be colored, blocked off in squares to resemble tile.

Q. *It has been difficult to find a local workman who has had experience in applying gingham as wall covering. We wish to use a red and white checked design, and would appreciate any information that you may be able to give us concerning the correct method to be pursued in hanging this textile. The room is small, south and west exposure, with the usual strong light that is afforded by our brilliant California sunshine. Opening off a living-room paneled in knotty pine, this little dining-room has a corner cupboard of the same wood. Naturally so strong a contrast of red and white as is found in this material gives a great deal of vibration, and we shall have to overcome that. Can you suggest a means of doing so?*

A. In using gingham on your wall, be sure that the cloth is entirely shrunk before it is applied or the moisture in the paste will cause it to shrink after it is on the wall and pull away at the joints. Ordinary paste is used for the application and it is put on exactly like wallpaper. After it is applied, it may be painted with white shellac to give it a washable finish and to neutralize the colors somewhat so that there will not be quite the variation in color that there is at present.

Q. *We are trying to restore a 150-year-old fireplace. Will you please tell us how we can get the much-battered reddish paint off the old bricks?*

A. You will find it very difficult to get the paint off your old bricks. The only sure way of getting the brick down to the original color is to have it sand-blasted, which requires a machine and is rather expensive for a small job. Possibly you may be able to soften the paint enough to get it off by washing it with a specially prepared solution. Try this on a brick or two to see if it works. Directions for its use are on the can, and you will probably have to use steel wool, or a wire brush, and a good deal of elbow grease to get it off. Many of the old facings were painted black, and we should be inclined not to try to remove the present paint, but to paint it black with a flat black paint on top of the existing red paint.

Q. *I have a walnut radio cabinet that is scratched. What can I do to disguise these scratches?*

A. If your radio cabinet has scratches which are simply surface scratches, rubbing them with an application of turpentine and linseed oil may color them enough to make them inconspicuous. If the present finish has a high gloss, rubbing it down with powdered

pumice and oil will also help to make the scratches less noticeable. If the scratches go deeply into the wood, probably nothing can be done except to strip the furniture down to its natural wood, sandpaper out as much of the scratches as possible, and then refinish it.

Q. *Kindly tell me if there is a satisfactory way to enamel woodwork which is of fir, stained and varnished a reddish brown. We want to follow the Early American period in our home, using maple furniture, and repapering the entire house. We do not like the present woodwork finish, but would like it painted a neutral color to harmonize with the new paper.*

A. All that is necessary in order to paint over your present varnish finish is to kill the gloss of the varnish so that the new paint will adhere properly. This may often be done by simply washing it down with a strong solution of sal soda and water. If this is not effective, give the surface a light sanding with a fine grade of sandpaper.

Q. *I have copper screens on my windows which corrode and stain the outside walls of my house when it rains. Is there any way I can treat the screens to prevent this? Aluminum paint has been suggested to me.*

A. To keep copper screens from staining, they should be coated. First, be sure that the screens are perfectly clean. Give them a good washing, if necessary, and then let them become thoroughly dry. After this, paint with a durable, long-oil, spar varnish, to which has been added a small amount of oil color. The varnish must be applied in thin coats which will not fill up the mesh. The stains now existing on the outside of your house can be washed off. Sometimes pumice soaps or sapolio is used, with water, or, if the stains are very resistant, a 10 per cent water solution of oxalic acid will remove them. Sponge this on the surface, allow it to remain three minutes, and then rub off with a stiff brush or cloth. In using any acids, great care must be taken not to burn the hands.

Q. *I am considering building a porch on the side of my house, but I do not know how near I can come to the lot lines. Where can I obtain this information? The ground is restricted, and I am quite puzzled as to whether I can extend the porch out about seven or eight feet. Can you help me?*

A. Any restrictions on your property should be a part of the deed. If they are not, and you simply live in a restricted locality, the restrictions for this locality may be obtained from your local building department. If the house is in a restricted development, that is, one where certain rules are laid down by the real-estate developers, these restrictions may be obtained by applying to the real-estate office in charge of the development.

Q. *I have a tile floor of one-inch black and white tiles, which I should like to have cleaned. It is badly spotted with stains, mostly of cement and paint. Do you know of anything that will remove these stains? If not, what would you advise that is not expensive? I thought of laying tiles over the present floor. Can this be done, and how?*

A. Because the tiles of your floor are spotted is really no reason for replacing them with an entirely new floor, unless they are chipped or cracked. Paint can usually be removed by washing with a specially prepared solution.

Cement can usually be removed by washing with muriatic acid, obtainable at most hardware or paint stores. Great care must be employed in using it, however, as it will burn one's hands. Generally, we recommend mixing it in a wooden bucket, using a 10 per cent mixture. Apply with a long-handled brush and wear rubber gloves. After the floor has been cleaned, it should be rinsed off very thoroughly with clean water, because any of the acid left on the floor will continue to eat into the mortar joints.



BUILT FROM HOUSE BEAUTIFUL PLAN NO. 40

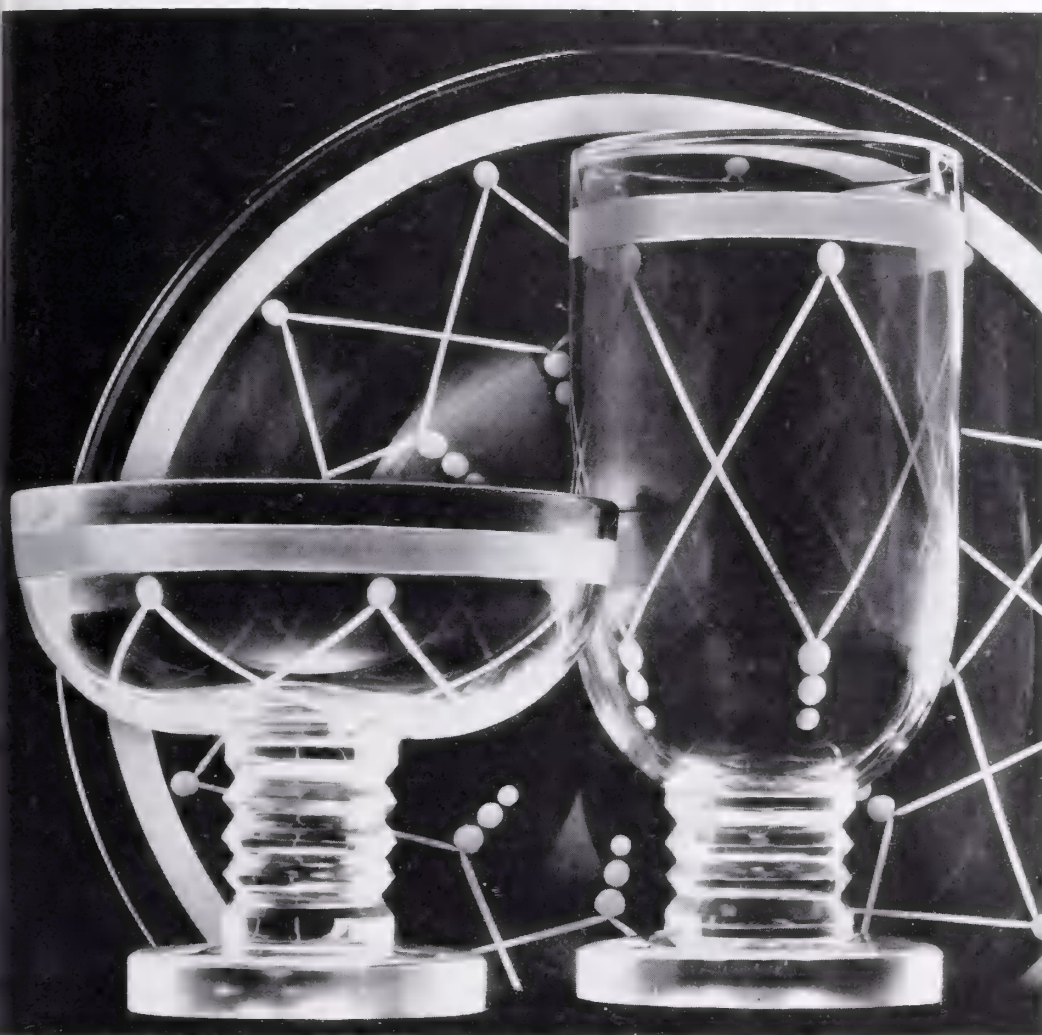
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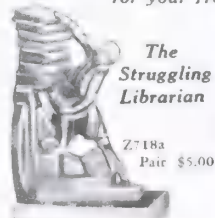
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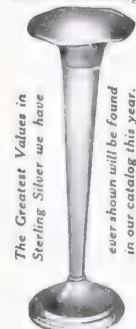
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QUALITY FIRST

[Continued from page 326]

sometimes the side boards—into the corner posts. Often these came all the way through the post and were held in place by wooden pins. Legs of tables were held stiff in the same fashion, with the long control support or stretcher protruding through the legs and pinned by crudely made pegs. Even as late as the settlement and early days of our own Colonies these were being made. Gradually, however, the protruding section or tenon was shortened and the hole which was made in the post for it was not cut all the way through. This joint became known as a 'blind mortise and tenon.' The peg was still an integral part of the construction, and in any old piece of those early days you will see their round heads right in the surface of the finished posts.

In similar fashion, the stiles (vertical parts of the framing) were mortised into the rails (horizontal parts of the framing). It was a strong structure. Glue was seldom used—not because they distrusted it as a means, but because it was hard to get, of the right quality. The use of glue in good cabinetmaking has since become common, because of the change in its quality. However, glued joints without proper wood construction are of little use. Screws were a later development. Their more determined 'bite' has been a great asset in cabinetmaking, though never—in good furniture—taking the place of actual joinery where the latter is better suited to the strength of the structure.

ANOTHER mode of sound structure that was used in these early pieces is the doweled joint. Today it is much more common than the mortise and tenon because of the differences in the sizes of the parts of our furniture. A very thin mortise and tenon may not be as strong as a good dowel. It

is easily possible to weaken a leg unnecessarily by the insertion of two tenons badly placed and sized. The dowel principle is the one seen in the majority of our chair constructions. The modern mode is to set them in glue—consequently they are usually grooved to allow air space for expansion and contraction.

Drawer construction is another place where cheap furniture is a 'sell' instead of a 'buy.' Early drawers were made simply—usually with the side nailed into the rabbeted edge of the front. The bottom board was rabbeted into the side in similar fashion and the back edge nailed together. In the outer side of the side boards a groove was made which ran on a 'runner' placed on the carcass of the piece. Comparison with a piece of fine present-day construction offers striking contrast. The marked changes that have come through the years consist largely in the development of the principle of dovetailing and the running of the drawers upon rigidly supported frames. The illustrations show the latter better than words can describe it. The original dovetails were large and coarse, sometimes only two—one at the top and one at the bottom. Usually they are quite irregular in shape. Modern dovetails are closer and regular and very strong. Nowadays, in first-class construction, both front and back are dovetailed to the sides. The bottom is slipped into a groove on the sides, and two screws with open notch to allow play hold it at the back. The drawer bottoms are either of seasoned solid wood of ample thickness (at least 3/4") or of three-ply wood of approximately the same thickness, with the grain running in opposite directions to check the warping that has become so accentuated by the conditions of our steam-heated houses.

Finishes seem to be a matter of opinion in these days. One person

declares that the oil-base finish is the best, hand brushed and hand rubbed. Another demands the lacquering with its 'made' high lights so commonly seen. One fact stands out clearly in the whole story of finishing—the complete story of which has still to be written. The spraying of furniture with a cellulose composition—that is, lacquer—is a process that was developed primarily for a finish for metals. It has not been universally adopted as a thoroughly satisfactory finish for wood. The older theory of filling the pores of the wood by hand brushing and hand rubbing has given us practical service throughout the history of furniture, as well as an appearance that has yet to be equaled.

BRIEFLY, our real answer to this whole story of 'Quality' is in our demand for guarantees and our insistence upon dealing with merchants who are glad to give such guarantees. We may look at the drawers of the sideboard or bureau; we can hold the chair upside down and see how the frame is put together; we can run our thumb along the edge of the table that seems to have cross-banding and try to discover whether the effect is paint or wood. But we cannot go far without a magnifying glass or a furniture expert at our side. The design can tell us much, but not all. However, nothing can stop us from asking questions, and eventually we can have better construction if we know what we are asking for. Clerks will have to be better informed; buyers will have to consider what the answers may be—and the manufacturer of good furniture can receive tremendous assistance from our persistent call for soundly made articles. And, withal, there can be greatly increased satisfaction all the way round for those who want either to buy or to sell honest worth.

A HOME ON A LIMITED BUDGET

[Continued from page 338]

We definitely wanted to have the living-room curtains of a rusty-brick color, since it would brighten and give just the right color and life to the pine background. This was our prize room, and everything else in the house must adjust itself to its whims.

We could not make a final choice of one paper and then hope to

heaven we could find something else for the other rooms to harmonize, but rather had to do the job as a whole—no mean task.

The bedroom is hung with a copy of an old paper, called the 'Ship and Mill'—a ship at anchor, but with penants briskly flying, nevertheless, and an old mill with a water wheel. These alternate and

are separated by small, decorative bunches of fruit. The colorings are henna and green and the background a vague sort of amber—now. Originally the background was a chilly grayish white. We had it glazed, however, which mellowed the colors and background, giving it warmth as well as a feeling of age. Glazing, aside

from increasing the beauty of the paper, preserves it and prevents fading and peeling — though it should always be tried first on a small piece, as it changes the color values and darkens the whole several shades.

Finding the right paper for the dining-room proved very difficult. It was essential always to remember that we must preserve the harmonies, and that our curtains must be the same brick color as in the bedroom and living-room. In the morning the room is glorious with sunshine, but we had to bear in mind that we intended using only candles here at night, so we needed a bright background. Our final choice was a Chinese Chippendale, in a small all-over design. The background is a clear yellow, with figurines, pagodas, trees, and bridges in lovely shades of rust, hyacinth blue, pale green, and white. This paper we did not glaze, experiment showing that the process would darken it to an ugly umber tone.

We next arrived at the Curtain Situation, and it was just that. I searched everywhere for exactly the right shade of rusty brick and precisely the right texture of material. I certainly did not want to put silk or the ubiquitous theatrical gauze in our old house, plain glazed chintz looked uninteresting, figured chintz was all wrong with the wallpapers, and ruffly white curtains seemed trite.

Wandering through the Boston Museum, I noticed that the curtains in one of the Early American rooms appeared to be of some roughish, hand-spun stuff — which was interesting but did not solve our problem. One day, I either read or heard or dreamed about old hand-woven linen sheets being used for this purpose. A friend, who is also an antique dealer, produced five of them on request, in a more or less perfect state of preservation. It was a find, and a sentimental one too, for the sheets came from the Carver family, relatives of our Dingleys, whose old house still stands just up the lane from ours. They were fully a hundred and fifty years old, and worn thin in spots and stained here and there with rust. Fully two yards wide, seamed down the middle, every inch was woven by hand and hemmed with infinitesimal stitches. I had many a sympathetic thought for those patient women of a century and more ago as I sawed away with a razor blade, dissecting the seams — a few bitter ones, too, I fear, for they were most fiendishly well sewn.

THE windows are very narrow, scarcely eighteen inches wide, for the most part, so I was able to make a pair of curtains out of strips one yard wide by about forty-six inches long, allowing eighteen inches on each side. I left the original hems wherever possible, and managed, by much careful manipulation, to get eleven pairs of curtains out of the five sheets. They

were sent, with a sample, to be dyed just the right brick color. Of course some of the rust stains, which I was unable to avoid, still show, and some of the darns too, but we overlook this for the sake of their texture and color.

Hanging them involved a certain amount of agony. Almost every window in the house is a different height, and each one had to be individually measured, and moreover each side of each window had to be measured!

The windows being so narrow we did not try for any elaborate effects, but simply let the curtains hang straight from brass rings, in the inside of the frames. In this way they can be pulled across if one must have privacy, and roller shades, which would have to be made to order, are avoided.

I am not going very deeply into the matter of furnishings. We have a decidedly scanty collection, and none of these is a particularly rare piece. Our stand on the outfitting of an old house is that it is not necessary, or even desirable, to have every single piece in it authentic. A sofa of some sort is certainly indispensable in a living-room, and a Chesterfield or a Lawson is comfortable and not at all out of place. I should certainly not think it essential to pay two or three hundred dollars for an original wing chair when a very decent reproduction can be bought for fifty or seventy-five dollars. The tables, I think, should be old ones if possible, pine or maple, in a room such as we have; probably not mahogany, although ordinarily I can see no objection to using two or three different kinds of wood in a room. Small chairs, ladder-backs or Windsors, can be picked up for from seven to fifteen dollars, unfinished — perhaps less, if one knows what one wants and is a follower of auction sales. The beds, I believe, should be as good as possible. They vary tremendously in price, of course, but a maple four-poster, with quite nice carvings, costs in the neighborhood of forty-five dollars; and for a plainer one we paid twenty-five. Both were in a restored state. A pine chest of drawers, in good condition, would be about twenty-five dollars; a maple one, perhaps forty-five.

These prices are for pieces — not choice or particularly unusual items, but good-looking, appropriate, and in a presentable and usable state of repair — which we have bought from a dependable dealer, not risky purchases from questionable sources. One can, of course, find bargains, buy museum pieces, or inherit heirlooms — the last being the most satisfactory of all.

IN winding up this matter of decoration, I should like to stress one point. Don't try to do everything at once. I advise drawing out the pleasure of restoration and furnishing as long as possible. One is sorry when it is completed and looks around for new worlds to



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A HOME ON A LIMITED BUDGET

[Continued from page 345]

conquer. Friends do not expect or want to step into a home restored from dilapidation to beauty overnight—they enjoy watching the transformation almost as much as the owner. Your ideas on many things will perhaps change as you go along, and it is disheartening to

find one has made a bad move or a poor purchase. Live with your house for a while—even if you have to sleep on a pallet of dried leaves and eat off a packing case. You'll know a lot better what you want, and make many less errors if you do.

SOME CONTEMPORARY AMERICAN POTTERS

[Continued from page 314]

high-temperature pottery and the parent of porcelain. The latter is translucent; stoneware, though porcelaneous, is opaque. The glaze, which is quite different from that of low-fire pottery, depends for its color upon various metallic oxides, of which each has its characteristic properties. Crystalline and pebble-like effects are produced by the addition of certain rare oxides. The ware is fired once only, body and glaze being matured at the same high temperature. Instead of the palette of brilliant colors and the informal qualities of low-fired pottery, we now have the stern and dignified simplicity of form, hard pure glaze with color subdued or translated into opalescent richness. Here is the true ceramic quality, beauty dependent upon form and texture rather than upon applied decoration.

No one can question the flawless beauty of Professor Charles Binns's stoneware. One knows at a glance that he is both scholar and artist. The public will never see any of his handiwork of which he is not justly proud. He is so severe a critic of his own work that any piece that does not measure to the high standards which he has set for himself is ruthlessly broken and consigned to oblivion. Because of this fine selectivity and a limited time for his own production only a small choice group of Professor Binns's work is ever offered to the public. To the potter he is best known, being revered as the head of the ceramic department of Alfred University, in which capacity he has exerted a far-reaching and tremendous influence upon American pottery.

It is significant that the one man here in America who has captured the richest fulfillment of Oriental beauty has stepped aside from the world at large to pursue in undisturbed quiet the seductive charms of this Old World tradition. Leon Volkmar's beautiful glazes have caught the breath-taking qualities

of loveliness found only in the Chün yao of the Sung dynasty, 960 to around 1200 A.D. It would seem as if he had mastered their secrets; glazes of dove gray, dappled purple, and crimson, a lavender which on close examination is not lavender but a constant struggling of blue and red to predominate, green grays with a climactic spot of *sang de boeuf*—all these and many others have the quality of semiprecious stones. Examples of his work have found their way into museums and valuable private collections.

In 1928 at the International Exhibit America proudly acclaimed her one artist in porcelain, Mrs. Adelaide Robineau, and laid great hopes upon her future work. It is one of the inexplicable tragedies of life that American ceramics has since been bereft of its one splendid pioneer in this field. No one yet has followed down the trail which Mrs. Robineau marked with such a promise of further beauty. Mrs. Dorothea Warren O'Hara has recently found the way, however. It is too soon to pass judgment, but it will be very interesting to watch for the future products of her high-fire kiln. We predict that they will be artistically and ceramically fine, for she is too much of an artist and a student to produce less.

In judging any art it occasionally happens that it is difficult to draw the line. The thread between the great and the near great is sometimes very slender. There are many potters in America giving us gracious pieces with which to live. But there is an inflexible yardstick of measurement whose standards we may apply. It demands three qualifications for the master potter. He must be an artist, he must be sincerely conscious of his obligation to the age-old traditions of skill and craftsmanship, and finally he must feel his own great responsibility to interpret them in terms of our modern life.

PLANTING FOR WINTER

[Continued from page 321]

as its architecture determines the type of planting best fitted for it. If its entrance is on the north or in shade, evergreens will probably dominate. An evergreen planting is generally more interesting when broad-leaved evergreens, like laurel and Andromeda, and berried twigs contrast with the needlelike foliage of the conifers. City house entrances are often shady either by exposure or by proximity of buildings, and are therefore adapted to evergreens. The city conditions of soot and gas are hard on any plants. Some of the most tolerant plants good in winter are the Japanese yew, all arborvitae, tamarix juniper, *Euonymus vegetus* and *E. radicans*, *Pieris floribunda*, *Rhododendron carolinianum*, laurel, pachysandra, myrtle, and sometimes box.

Among the best deciduous plants for winter in the city, *Magnolia conspicua*, *stellata*, and *soulangiana* (all magnolias need south sun), English hawthorn, European and California privet, Japanese bar-

tion planting combines deciduous plants and evergreens, with evergreens as color accents and deciduous plants as fillers or for height. Spottiness may be avoided sometimes by carrying an evergreen ground cover like euonymus or myrtle or pachysandra all along the base of the planting to bring the two kinds together. All-deciduous plantings are also enriched in this way.

All-deciduous entrance plants are used in sunny exposures, where evergreens seem too sophisticated, or where the drainage is too good for ericaceous plants like most of the broad-leaved evergreens. Their interest is in their winter form and in the texture and color of their twiggery, and also in their association. There are Colonial houses whose doors must be flanked by lilacs to look right, even if cedars might answer from the point of view of form, color, and texture. To make deciduous planting successful in winter one should know

though at present the euonymus is having a hard struggle with scale. Hall Japanese honeysuckle is a semi-evergreen vine, lasts green until Christmas, and begins early in the spring. Akebia is likewise persistent and perfect for draping iron-work delicately. Rose vines have green twigs and the multiflora types have beautiful clusters of red berries, but other roses are not for winter. Among the other vines the most we can count on is the strength of old trunks, especially that of wisteria. Trumpetcreepers are unkempt, clematis dies down miserably, woodbine becomes a mere network of invisibility, and grapevines retire from active service until spring, though their trunks may make interesting patterns if trained.

An article on winter effect in the entrance planting should make some mention of winter covering. Winter covering should not be necessary in planting designed for winter enjoyment, unless it can be done so as to enhance the winter



A Norway maple announces the path to this house, whose entrance planting is all deciduous. Tall white lilacs stand at the corners with neutral fillers along the base of the windows. The Japanese barberry hedge at the top of the walk not only acts as a barrier and screen but contributes a winter coloring of brown and red. Paul Frost, Landscape Architect

berry, azaleas, and *Cornus florida* are all fair. Evergreen planting in the city does better if washed at intervals with a special soap and water even during the winter, so that dust and soot do not clog the leaf pores. City plantings should be replaced from time to time, and where space and the number of plants are limited, this is not prohibitive and is well worth while.

Another type of entrance founda-

tion planting combines deciduous plants and evergreens, with evergreens as color accents and deciduous plants as fillers or for height. Spottiness may be avoided sometimes by carrying an evergreen ground cover like euonymus or myrtle or pachysandra all along the base of the planting to bring the two kinds together. All-deciduous plantings are also enriched in this way.

For a winter vine *Euonymus radicans* has no rival in the North, where we cannot have English ivy,

effect rather than to spoil it. I have seen flower gardens put away under flat boughs of pine or fir or cedar so carefully interwoven as to make a green carpet under the snow, with the rose standards or incidental upright accents woven with boughs into forms which still counted as lovely accents in the snow. I have seen a box hedge along a foundation sheltered from wind (which is, by the way, the only thing evergreens

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PLANTING FOR WINTER

[Continued from page 347]

mind in winter) by a green burlap stretched flat to give the appearance of clipped box. I have seen cedar boughs tucked in around and a bit on top of exposed daphnes, so that the daphne was lost but a low flat evergreen substituted, to be gradually stripped off before the daphne bloomed. But why plant a winter effect to have it spoiled by wooden tents or grotesque covers? There is always a better way.

Christmas wreaths and garlands can act with the entrance planting

to enrich the winter effect. Boughs of cedar and pine and other evergreens, or even the plants themselves, can be used in tubs in place of our summer flowerpots and tubs. These plants will last all winter if they are watered at intervals as in the summer.

If we can only become winter-conscious we can be proud of our entrances for the whole year instead of for half, and, after all, is not the entrance a significant part of the house?



PULLING A ROOM OUT OF THE DOLDRUMS

[Continued from page 305]

no particular meaning other than to provide light. Or if there is n't, perhaps you can add one, for bay windows make ideal places for luncheon or breakfast.

Let us see what can be done to pep up such a bay with color. The dining-room itself had pleasant écu walls and woodwork, a few good paintings, rare old gilt sconces, a fine Oriental rug on the floor, and portières or wide curtains of rich blue-green satin that, when drawn together, completely hide the whole bay window. The alcove in the same color tones had a heavy mahogany table and two chairs, net glass curtains, and at the corners of the alcove long blue-green satin overcurtains to match those that covered the archway.

THE first step toward brightening up this bay window was to paper its walls with a smart new paper, one with a greeny-blue background with a set pattern of white. The trim around the windows was painted white and the floor of the alcove covered with white linoleum with small blue diamonds set in about a foot apart, which offset too much whiteness. Each of the windows was fitted with a Vene-

tian blind painted the same color as the background of the paper, and with tapes as white as the trim. The simple curtains of thin white wool casement cloth were trimmed on the edges with coral and white wool fringe. They hung straight and short, as you can see in the sketch on page 305. Each pair can be pulled together across the window if need be, and, just as the final dash of seasoning, the wooden bobs on the ends of the pull cords are painted coral color, too. The furniture, Biedermeier in type, is waxed without any stain, the soft natural wood tone being lovely against the blue wall. Flat knife-edge pads of coral color are fitted to each chair, and a coral glass bowl in the centre of the table is filled with white flowers. The coarse but sheer white linen used on the table is the completing touch.

COLOR, color everywhere, provided it is pleasing to those who are to live with it, provided the colors are harmonious together, and provided they are good in themselves. There is nothing more effective in the re-creating and pepping up of rooms that have sunk into the doldrums.

What Shall I PLANT

TULIP FANTASY (Figure 1) is a novelty which is living up to its first promise. First of all, its color is a lovely pink — this one might expect, as it is a sport from the Darwin, Clara Butt. Its curiously cut petals put it in the Parrot class. Unlike the other Parrots, it has a good strong stem standing about 2' high, making it fine for the garden or cutting. It should have

a background in the garden — a gray stone wall, a white painted house, or an evergreen hedge with a dark or gray-blue cast to it. It is not too late to plant some now for next spring, if bulbs are ordered immediately. Price, \$3.50 per dozen, \$25.00 per 100; express extra. — A. FRYLINK & SONS, INC., Babylon, Long Island, New York



Fig. 1

THE Japanese grape (*Vitis rhomboides*) is a new graceful foliage plant ready to cope with the unnatural growing conditions in the house. The glossy green leaflets are grouped in threes on their bronzy petioles. Being a member of the grape family, it is a vine with twisting tendrils which add to its charm. We have seen it used in a pot and allowed to droop over a shelf with good effect, or it may be trained on a trellis. It does not need full sun. Plants in 3" pots, 70 cents each; 4" pots, \$1.00; 5" and 6" pots, \$2.00; carriage extra. — W. A. MANDA, INC., South Orange, New Jersey.

WINTERSWEET is the name of *Meratia praecox*, which the Southerner may enjoy in bloom while the rest of the country is freezing. Hardy southward from Virginia, Maryland, and Delaware, it should do well in the mild climate of the West Coast, too. The very fragrant yellow flowers will continue to open during a whole

month after New Year's, before the leaves appear. It grows about 10' high, which would make it possible to use near the terrace, where it may be seen when you are out enjoying the winter sunshine. Though introduced to this country in 1766, it is not as available as it should be. Plants 2'-3' high are \$1.00 each, \$8.50 for ten; 12"-18" high, 50 cents each, \$4.00 for ten; transportation extra. — FRUITLAND NURSERIES, Augusta, Georgia.

If you like to grow bulbs in water, you will find narcissus Grand Soleil d'Or (Figure 2) a pleasant change, as the flowers are yellow with a deeper centre and not too heavily scented. As with the Paper Whites, you will find that they grow best when started in November or December. Put them in dishes with pebbles or prepared bulb fibre, or plant in potting soil and leave them in the dark several days to a week to start the roots. Bring them into the light gradu-

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WHAT SHALL I PLANT?

[Continued from page 349]



Fig. 2

ally, then give them full sun. In the lower South these will grow outdoors and bloom very easily. Twelve bulbs for \$1.75; 100 for \$12.00; prepaid. — **H. G. HASTINGS COMPANY**, Atlanta, Georgia.

KURUME azaleas (Figure 3) are small sturdy plants with delicate flowers in sweet-pea colors. They were discovered in Kurume, a city of Japan, by the late E. H. Wilson. In this country they are still scarce, even though they are hardy and evergreen south of Long Island. Farther north they are charming in conservatory or house, coming into bloom from Christmas to Easter.



Fig. 3

They like a light acid soil with plenty of humus. Variety **Cattleya** is pale lavender; **Christmas Cheer**, a brilliant red; **Coral Bells**, coral pink with a deeper centre; **Salmonea**, clear pink; and **Snow**, pure white. In sizes 8"-10", \$1.50 each, ten for \$10.00; and sizes 12"-15", \$3.50 each, ten for \$30.00; transportation extra. — **TOWSON NURSERIES, INC.**, Towson, Maryland.

THE true gardener enjoys the aspect of things outdoors at all seasons, even in winter. This faithfulness may be rewarded with

fragrant bloom in January or February by a Japanese witchhazel (*Hamamelis japonica*), Figure 4. The narrow yellow petals unfold in crumpled ribbons from a purplish calyx in January and remain in bloom in spite of cold weather almost through the winter. Like our own witch-hazel, which blooms less conspicuously two months earlier, it likes a rich woodsy loam, not too dry. Put it some place where the winter sun reaches it, either in the shrubbery with other bold-textured shrubs, or even in the city garden. It will stand city conditions and may be pruned if too large. Plants 2'-3' high may be had at \$1.50 each, plus shipping. — **HICKS NURSERIES**, Westbury, Long Island, New York.



Fig. 4

REMEMBER the birds and enjoy yourself doubly by putting some autumn oleaster (*Elaeagnus umbellata*), shown in Figure 5, in your screen planting. It is a large shrub 12' in height, not a bit fussy as to soil requirements, though it likes full sun. The thick clusters of berries ripen in September and October. Red in color, but frosted with silver as is the foliage, they are a feast for the eye as well as for the birds. The 3'-4' plants are 75 cents each; \$7.50 per dozen; plus express. — **A. M. LEONARD & SON**, Piqua, Ohio.



Fig. 5

FOURTEEN SUGGESTIONS FOR CHRISTMAS DECORATIONS—See page 38

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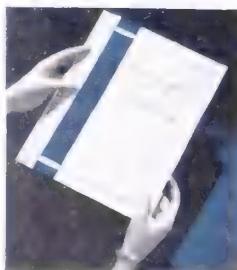
Clara Dudley, C. W. & J. Stone,
577 Fifth Avenue, New York.

Please send me Claridge's complete color guide for postage and handling.

NAME _____

STREET _____

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Send for Clara Dudley's Book

The coupon at left and ten cents will bring you a portfolio containing the most popular Claridge colors together with Clara Dudley's suggestions on the use of Wide Seamless Carpet in decoration. It is interesting to compare your own ideas on decoration with those of an expert.

STERLING BY TOWLE • CRAFTSMEN SINCE 1690



ADD TO YOUR STERLING • NOW or BEGIN A SET THIS CHRISTMAS

TABLE SILVER IS LOVELY AND USEFUL
EVERY DAY • PRICES ARE STILL LOW

LADY MARY . . . fine English motif of Queen Anne period.

DOROTHY MANNERS . . . Quality at the lowest price of any Towle pattern.

COLONIAL . . . especially noteworthy for the unique faceted effect of its spoon bowls.

MARY CHILTON . . . "Cushion" panel — pleasing mouldings of Federal period.

LADY CONSTANCE . . . delicate, rippling ornament — appealing and popular.

D'ORLEANS . . . broad, rich border — delicate central motif — an impressive pattern.

VIRGINIA CARVEL . . . dainty flower sprays from a Southern Colonial mirror.

LAFAYETTE . . . sheer beauty of silhouette — has the LaFayette mark on back.

LADY DIANA . . . slender — lovely — delightfully feminine — the charm of simplicity and soft contours.

CHASED DIANA . . . an enrichment of Lady Diana — fine details.

LOUIS XIV . . . richness of exquisite detail — a complete service is made to match.

The New **SYMPHONY** . . . a modern expression of Early American ideals — simplicity, character, poise.

OLD BROCADE . . . very NEW and very lovely. It does not show scratches — easy to clean.

The **CRAFTSMAN** . . . very new — has many characteristics of hand-made silver — beautiful finish.

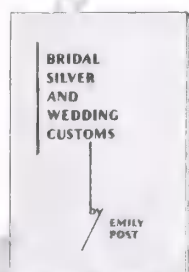
Two very new patterns, CRAFTSMAN and OLD BROCADE, are shown here with many other lovely open-stock favorites in TOWLE Sterling. All are priced low today because silver bullion still remains at the lowest price level in the world's history.

Here is a gift to please every pocket-book — \$1, \$2, \$5, \$10, or more, for single pieces, dozens, or sets. Yet no

compromise has been made in quality. You enjoy exactly the same beauty of ornament, style, design, balance, proportion . . . and lovely, flawless finish which has always characterized TOWLE flat silver.

See your jeweler, or write for any price list. If you wish to see and handle any design, send for a tea spoon engraved especially for you. Use coupon below.

THE TOWLE SILVERSMITHS
NEWBURYPORT, MASSACHUSETTS



SEND FOR A TEA SPOON

. . . Handle the lovely silver itself. Our "Bride's Pre-view" includes tea spoon, prices, engraving, and EMILY POST'S delightful brochure, "Bridal Silver and Wedding Customs," by the famous author of "Etiquette," *The Blue Book of Social Usage*. Don't get married until you have a copy

—Dept. M-12: I enclose \$1.50 for "Bride's Pre-view" (D'Orleans is \$2). Please engrave tea spoon in _____ pattern with my initial _____ in the style checked.

Name _____

Address _____

My jeweler is _____

☐ Script

☐ Old English

☐ Modern



Window Shopping

MARY JACKSON LEE will show you — these pages each month the best of the new things found in the shops. We cannot purchase for you, but for your convenience the address of the shop mentioned is given at the end of each item



Fig. 1

DASHING, modern monograms and the age-old charm of fine glass combine to make these slender vases a delight to the eye and a gift to be prized. As you can see from the reflections in Figure 1, they have that slight fluting known as 'optic' which refracts the light into sparkling fragments. The monograms, though, are the new touch that is creating a real furor in smart circles, and of course they personalize a gift as nothing else does. Each monogram is cut by hand, and you days must be allowed in ordering. The country initial should be indicated. They stand 8" high and cost only \$2.25 each or \$4.50 the pair, with monogram, postage prepaid. — MARY JACKSON LEE, 225 East 50th Street, N. Y. C.

WE all like to feel that we are getting the most for our money, and

pecially this year with the depression still very much with us, and that is one reason why I picked this Spode lamp (Figure 2) to show you. The other reason is that it is a very good-looking piece at any price and one that can be used in almost any room where a small lamp is needed. I particularly liked the brown and white lamp illustrated, but it comes also in green and white or blue and white, with white parchment shades bordered and bound in colors to match, or it may be had in antique white without any pattern. It stands 15" high over all and costs \$7.75 complete. Separately the lamp is \$4.50 and the 10" shade \$3.25. Packing and shipping charges extra. — FLORA MACDONALD, INC., 39 Newbury Street, Boston.



Fig. 2

flying trips to England and the Continent, and I fell in love with this covered hors d'œuvre dish (Figure 3) when she showed it to me, 'just off the boat.' Made in

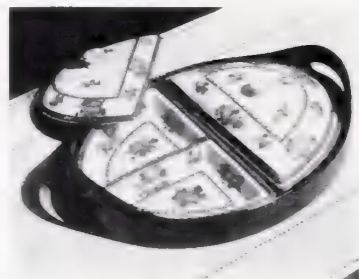


Fig. 3

England for a well-known London shop, its popularity over there is destined to be duplicated in this country. The natural colorings of the fruit decorations — plum, peach, apricot, apple, grape — are simply luscious, with a border in soft tones of blue. The tray (9" x 12") is of fruit wood and may be used separately. There are dozens of ways to use the two dishes, each of which is divided into two compartments: with the covers or without, inside the tray or outside, or one dish at either end of the table, doubling their usefulness. Price \$15.00, express collect. — ALICE MARKS, 16 East 52nd Street, N. Y. C.

FOR the breakfast tray or for informal after-dinner coffee, it would be hard to find a more compact and quaint combination than this Guernsey coffee set (Figure 4) of heavy silver plate on copper — or one that would make a more wel-

come Christmas gift. The creamer fits conveniently into the top of the sugar bowl, each piece costing \$4.50, and the coffeepot, which holds two breakfast coffee cups, costs \$10.00. The 10" tray, which is useful for many things beside holding this little set, is also \$10.00. All prices are postpaid. — A. SCHMIDT & SON, 567 Boylston Street, Boston.



Fig. 4

A GORGEOUS note of color will help to introduce a successful dinner if the soup appears in the covered bowls of fine Japanese lacquer shown in Figure 5. Or the dinner may be ended on the same triumphant note if they are used as finger bowls, the little covers serving as bonbon dishes or ash trays. Their loveliness of color and texture is as old as the ancient art of lacquer ware, but the individual shape is new, as is the five-sided matching tray. You may have the bowl and tray all in lacquer red with the flower or fruit design in gold and

Window Shopping

colors, or in black, the bowl and cover lined with red, similarly decorated. The tray measures 8" across, the bowl 5", and the cost is \$6.00, postage prepaid, for the set of three pieces. — YAMANAKA & COMPANY, 680 Fifth Avenue, N. Y. C.

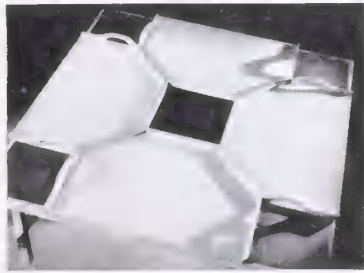


Fig. 7

send to hostesses in this year of reduced household staffs. With one or more of these, your bridge luncheon or tea or supper almost serves itself. The individual trays may be arranged in the kitchen, picked up by their convenient handles, and presto! the repast is set before your guests without the bother of passing plates, and so on. And the clearing-away process is equally simplified. They may be used for other social affairs, of course. The trays are made of painted wood in jade green, Chinese red, or black, with gold rims, each one measuring 10½" x 17", the set of four fitting the standard bridge table exactly. One set costs \$6.00, two sets \$11.00, and three \$15.00, all prepaid. — REICHARDT'S, Grand Haven, Michigan.

Fig. 5

FOR jaded bedrooms, dressing-rooms, or baths, I recommend this up-to-the-minute vanity mirror (Figure 6), for its glittering smartness will put new life into any room. Consider first its sheer attractiveness, then check off its points of actual usefulness: the two-fold wings, into which you may take a peek at side view and back; the mirror-faced drawer for make-up articles; the fact that it will either stand or hang from its sturdy hook. It will transform a workaday chest of drawers or a table into a vanity dresser. Hung in the bathroom, it makes a good shaving mirror for the man of the house. It is 18" high over all, the centre mirror 10" x 14", the side folds 5" wide, the wood-lined drawer 5" deep, and the back nicely silvered. Price \$11.25, express collect. — LEWIS & CONGER, Sixth Avenue and 45th Street, N. Y. C.

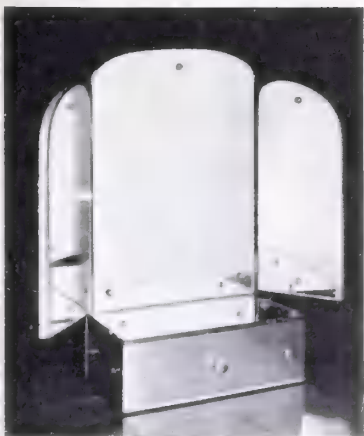


Fig. 6

THE truly inspired idea of this clever set of bridge-table serving trays (Figure 7) will prove a god-

A LOVELY splash of color this Italian smoking set (Figure 9), with its gay green, oranges, and yellows, would make on any table, in addition to its more practical uses. It is of crude Sesto pottery made on the outskirts of Florence, and comes either in a rather conventional flower design as illustrated or in a fruit design much the same in coloring and general effect. The tray measures 10" x 6" and the ash trays are 4" in diameter, the whole set of seven pieces costing but \$2.75, postpaid. In ordering it might be well to specify set #U.Z. 290. — CARBONE, INC., 342 Boylston Street, Boston.



Fig. 9

THE lamp in Figure 10, with a tiny replica of a real cobbler's work bench for a base, might be called a 'smoker's lamp' with its glass ash tray, the tack boxes holding cigarettes, and the little drawer for matches, cards, and such. Men particularly seem to like its sturdiness and reminiscent atmosphere, and it would be delightful in a child's room. One woman saw its possibilities for her sewing-room, using the glass tray for pins and the compartments for thread, scissors, and such. It is country-made of real maple wood, rubbed and stained, and all finished by hand. The 'bench' is 7½" x 14", and the lamp with globe in place is 19" tall. The shade of heavy parchment paper is in antique parchment



Fig. 10

tones. Price \$4.50, express collect. — E. E. BURROUGHS COMPANY, Conway, South Carolina.



Fig. 11

IF you don't want to ruin an otherwise handsome dinner table by incongruous ash trays, the lovely little shells of silver lustre lined with glass in Figure 11 will help to preserve harmony. They make equally nice bonbon or salted-nut dishes. Shell-shaped articles of all kinds are much sought after this year with the revival of the Georgian and Victorian eras in decoration, and these little dishes, about 4" across, are copied from old English ones of silver. They make a nice small gift, as they cost only \$2.50 the pair, postpaid. — THE GREY SHOP, 732 Flatbush Avenue, Brooklyn, New York.



Fig. 12

THE nicest thing about handkerchiefs as gifts is their never-failing usefulness, and those in Figure 12 show the thoughtfulness of the giver by having the initials or name of the recipient worked in by hand. They are of fine sheer linen, the hemstitching and filer tire work done by the skilled fingers of native women in Porto Rico, the names or initials filled in by needlewomen here in New York. Children especially love the name handkerchiefs, which have hand-rolled hem and cost 65 cents each or six for \$3.60. The three-initial one with hand-rolled hem, in the men's size shown, costs \$1.75, or six for \$9.00; in ladies' size, \$1.00 each or \$5.50 for box of six. The ladies' handkerchief with double

HERE in Figure 8 is another of those popular luncheon sets of peasant linen, but this one is made in our own country, by the Zapotecan Indians of New Mexico. They have put into the hand-woven material the vivid colors they love — red, yellow, orange, green, and a touch of black. The funny little birds on the runner and place mats are bright red or green. I like especially the rather light weight of the linen, which makes it easy to launder. Was it by accident or design that they hit upon the idea of using plaids, which are quite the newest thing in decorative schemes, having invaded the kitchen, bedroom, and now the dining-room? There are eight napkins, eight generous-sized place mats, and a runner 16" x 38", at the modest price of \$4.25, postpaid. — OLD MEXICO SHOP, Santa Fe, New Mexico.

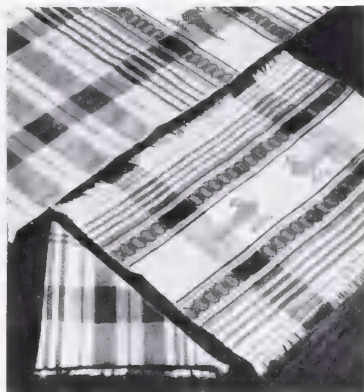


Fig. 8

Window Shopping

hemstitching and a design in each corner is also priced \$1.00, or six for \$5.50. Postpaid. — THE PORTO RICAN SHOP, INC., 27 East 54th Street, N. Y. C.



Fig. 13

THIS drop-leaf table of maple looks as 'big as life,' and I almost wish it were, for it is so well proportioned and staunchly made. It is built for children, however, and is just 17" high, complete even to the little drawer, and the leaves really work, as you can see in Figure 13. The miniature chair is a copy of a French peasant chair, and it is sturdy enough to stand rough-and-tumble usage both outdoors and in. The seat is of woven raffia in a combination of vivid colors, — crimson, yellow, green, blue, — no two just alike. It comes in two sizes; the seat 10" high for ages one to three; 12" high for children of three to six, both priced \$3.00. The table may be ordered in either pine or maple finish, and is \$7.50. Express collect on both table and chair. The sad-eyed, but very 'cuddly' bloodhounds of peach-colored velvet cost \$2.00 each. — CHILDHOOD, INC., 32 East 65th Street, N. Y. C.

FEMININE hearts the world over have always reveled in delicate and fragile objects of adornment, and I think we are all glad to welcome back the vogue for *bijouterie* which went into eclipse when the Victorian furor had spent itself. The



Fig. 14

little jars of Sandwich glass shown in Figure 14 are a charming manifestation of this revival. They are so pretty that they hardly need the excuse of usefulness, but they would serve a real purpose on the dressing table or as candy jars. In pairs, they could be used as part of one of the white table settings which are so popular. Reproductions of old Sandwich glass, they are slightly opalescent in color and are 6" high. Their extremely modest price — \$1.25 each for the round ones, \$1.50 for the square — makes them desirable possibilities for the inexpensive Christmas gift. Sent parcel post collect. — PITT PETRI, INC., Waldorf-Astoria, N. Y. C.

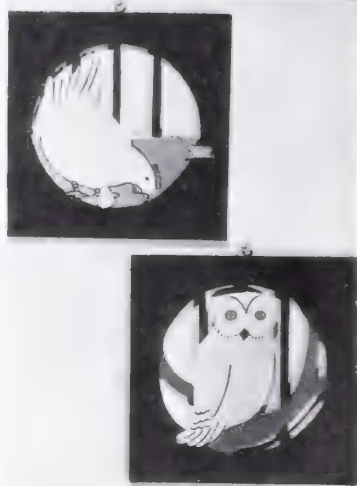


Fig. 15

WOODEN wall plaques for the nursery (Figure 15) are an entirely new idea and one that I am sure will make a very special appeal to children of all ages. They are cut out and painted by hand and are also Valspared, so that they can be taken down and washed. In addition to the designs shown there are others showing a duck, squirrel, dog, pig, and so forth. In spite of their unusual charm and excellent workmanship, the plaques are most reasonably priced at 85 cents each, postpaid. They measure 8" square. — R. H. STEARNS COMPANY, Boston.

OLD copper is especially good against a background of mellow wood or richly toned leather, like the screen behind the plate in Figure 16. Rarely do we find a sufficient collection of really old pieces, such as this 11" plate, to be able to show them to our Window Shopping audience. But the little shop where I chanced upon this one has a number on hand, brought from Asia Minor by natives of the country, all about the same size and with somewhat similar designs. The designs vary, of course, as each one was cut by hand according to the fancy of the individual craftsman, some simpler,



Fig. 16

some more elaborate. The price is only \$3.00, postpaid. — TUTTMAN'S, 103 Allen Street, N. Y. C.

WE all know about the redwood forests of California with their towering trees that are thousands of years old, but did you know that you can now grow a piece of one of these trees in your own home? Apparently a burl appears now and then on the trunk of one of these giant trees, like a pearl in an oyster, and this burl, if removed and placed in a little water, will soon sprout like the plant shown in Figure 17. Medium-sized burls before sprouting cost \$1.00 each, and



Fig. 17

the hand-turned 7" bowl of water-proofed hardwood which makes such an appropriate container for it costs \$1.50. Prices are postpaid. Larger or smaller burls are also available, and I can highly recommend these unique plants as Christmas gifts for some of those discouraging people who seem to have everything that money can buy. — LES ARTISANS, 165 Newbury Street, Boston.

OF all the adjuncts to gracious living which we have inherited, or borrowed, from our British cousins, the rite of afternoon tea is perhaps the most delightful. You can see at a glance how much the graceful little folding muffin stand (Figure 18) will add to your tea ensemble. The six shelves, measuring 7" x 9"

across, provide space enough for everything except the tea service itself, and it may be carried easily from one room to another. It is a faithful reproduction of a famous old English stand, the different levels of the shelves on opposite sides, the finely turned edges, and the curved handle all carrying out the details of the original. When not in use, the shelves fold up perfectly flat against the centre. Of solid mahogany with a lovely grain and finish, it stands 33½" high and costs only \$15.00, express collect. — MADOLIN MAPELSDEN, 825 Lexington Avenue, N. Y. C.

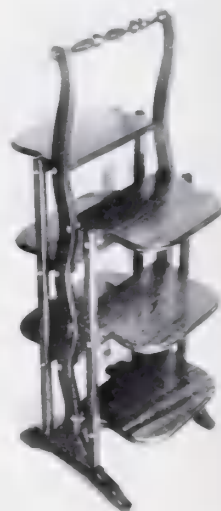


Fig. 18

IN these days when all the world plays contract, a bridge-table cover and fresh cards have become necessities for every man and woman. The cover shown in Figure 19 is of suede cloth — the finest sort of playing surface — which may be readily cleaned with a brush or even with a brush and water if it becomes spotted, and it snaps easily over the corners of the table with elastics. The cards are the very newest pattern and extremely smart in their simplicity. The cover may be had in tan, green, blue, or black, and the contrasting backs of the cards harmonize with it. The set (cover and two decks



Fig. 19

Window Shopping



Egg shell thin creamy white porcelain, with raised underglaze design, is the medium of this lovely flower box. A faithful reproduction of ancient Chinese Ting Yao ware. Diameter 8", height 4".

Complete with teak stand
\$15.00

YAMANAKA & CO.
680 FIFTH AVENUE — NEW YORK

Vermont MAPLE HEARTS

The famed maple flavor is glorified in this deliciously smooth and tasty confection, mailed fresh daily from the heart of maple-land. 1 lb. 5 oz. net in a daintily packed "Sap Bucket" of natural wood. Chock-full of gift atmosphere... unique in flavor and looks.

GIFT Sap Bucket

Just the right touch for those "remembrance" names on your list. Novel for bridge candy or prizes. We mail to your list, \$1.25 postpaid (West of Miss. R. \$1.40). Bucket filled with assorted Bridge shapes if preferred. Write for price list of pure Maple Syrup, Sugar and dainty confections.



Maple Grove Candies, Inc.
Route 25
St. Johnsbury
Vermont

of cards), with monogram on each, costs \$4.00. A set for two tables (two covers and four decks of cards in one box) is \$7.75. Separately, two packs of monogrammed cards may be had for \$2.00 and the cover for \$2.25. All prices are postpaid. — DANIEL'S DEN, 338 Commonwealth Avenue, Boston.



Fig. 20

ONE of the bright spots in the memories of those who frequent a certain charming little resort hotel is the fun we have had with the motion-picture camera operated by a delightful young couple. Every year they bring with them the films taken the summer before, and amid gales of laughter and joyous shrieks of recognition they reel off before our eyes the amusing incidents of last year's holiday-making. That is what the camera shown in Figure 20 meant to me when I saw it in the dealer's window. This is a new model, the Ciné-Kodak Eight, small enough to fit in a coat pocket, and costing only \$29.50, a great reduction. By a marvelous new device, which ex-

poses only half the width of the film at a time, one 25-foot roll of 16-mm. film in this kodak is equal to the projection of 100 feet in other cameras using the same-sized film. As you doubtless know, the price of the film roll (\$2.25) also includes processing — all you do is to send your exposed film to the nearest processing station. There are two new projectors to use with this special film, called Kodascope Eights, one priced \$22.50 and one \$75.00. — EASTMAN KODAK COMPANY, Rochester, New York.

EVERYONE, young or old, loves to be surprised, but children especially enjoy the thrill of opening packages containing unknown gifts. So if you are looking for Christmas remembrances for children between the ages of two and eight, I suggest one of these surprise boxes (Figure 21) which contain a variety of small articles selected for children of different ages. The boxes are nicely covered in figured



Fig. 21

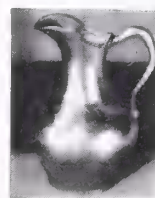
COFFEE SET

\$5.50

Postpaid



A very unusual 4-piece coffee set of gleaming, hand-hammered copper or brass, safely pewter lined. Tray 12", five cup pot. A thoughtful and distinctive gift.



PITCHER \$3.50

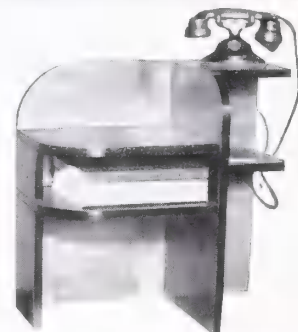
A hand-hammered copper pitcher of strikingly beautiful proportions. Gorgeous with flowers or foliage. Brass handle. Pewter lined for beverages. 8 1/2" high, one quart. Send for new catalog H 12 for many unusual gifts.

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TELEPHONE STAND-SEAT



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Only \$9.50—Express Collect

AUBURN PARK WOODWORKERS
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Eleanor Beard Inc. KENTUCKY HAND-QUILTED THINGS

"Sunny Side Up"

Washable crib-spreads. Amusing, printed designs. Backgrounds of unbleached printed in blue or peach, also blue printed in blue, green printed in blue, peach printed in peach or, yellow printed in blue. Size 43 x 60. Price \$2.75

Trudy

Old fashioned doll dressed in red, blue or yellow oil prints. Straw sunbonnet. Leather shoes. White apron. Trudy may be carried in her Tony Sarg Snuggle-roll.

Price complete \$2.95
Doll alone \$2.50

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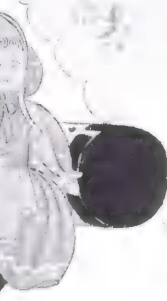
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BOXES for the SMALL GIFT

Made of Chinese woven silk in brilliant oriental colorings; 4 nests of 4 boxes each; outside box 1 1/4" deep, 3/4" x 1 1/4" wide. Complete set of 12 boxes \$1.50 postpaid, single nest 50c postpaid.

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At the Sign of the Heaten Dog
University St. at 5th Ave., Seattle, Wash.

The Useful Christmas Gift

The padded clamps hold your frock securely

12 for \$3.75
6 for \$2.25
Postpaid



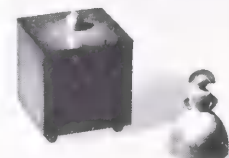
Never Slip Hanger

FARM & GARDEN SHOP

39 Newbury Street Boston, Mass.

WORKS IN BRONZE

Designed and Made by a Danish Craftsman



Cigarette box, cedar lined, 3" sq., four ball feet.

Bell—mellow tone, height 3"—\$4
(Oxidized Beautiful Patina)

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169 West 57th St.

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CAROL BROWN

has for Christmas

"Cuata" prints, hand-colored in Dublin: Fairy Hill, Prayer for a Little Child, The Post Car, \$1.75 each; The Race, pair, \$2.50, St. Columba, 75c.

"Cuata" cards, 4" x 8" assorted per doz. \$3.00

Iona Celtic Silver: brooches, crosses, etc. \$3.50-\$8.50

Wee cottages of peat, plaques or to stand \$1.00

Handwoven Irish Woolens

Individual knee rugs, 36 x 54" \$10.00

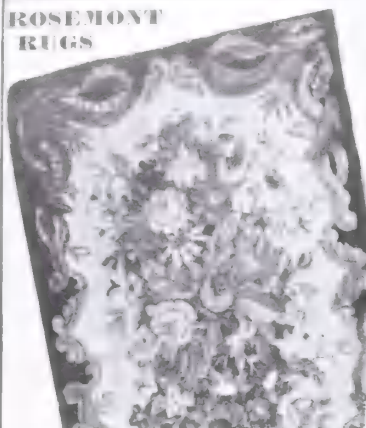
Coat or suit lengths about \$25.00

Blankets for babies \$5.00

WHOLESALE & RETAIL 104M Myrtle St., Boston

Window Shopping

ROSEMONT RUGS



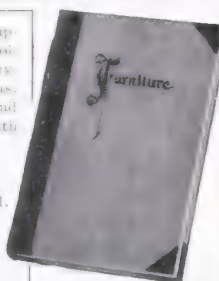
The most beautiful of the old Colonial designs. Hooked with the old-time hand looms. ALSO SMALL ARTICLES FOR CHRISTMAS GIFTS — pillow covers, luncheon sets, smoking stands and chair mats.

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150 pages. 30 chapters with chronology and glossary. 200 illustrations. Handsomely bound and printed. Sixth edition.

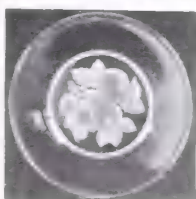
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This book on period styles has proved one of the most popular histories on furniture. Brief, authentic and easy to read, it covers all principal style eras of various countries. Will enable the beginner to identify various historical motifs and traditional forms. Highly endorsed. Worth double the price.

CENTURY FURNITURE CO.
54-L Logan St., Grand Rapids, Mich.



8 inches in diameter
for salad or dessert

\$5.00 for 8
11" size \$5.00 each

salad plates

of clear crystal glass with underlying embossed design of trusted fruits and shiny berries — scintillating accessories to luncheon or dinner table.

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Choose for beauty and distinction MEDICI PICTURE PUZZLES

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PERSONAL ENGRAVED CHRISTMAS CARDS

Everett Wadley Company
11 South Street

cretonnes and come in three sizes, costing \$1.85, \$2.35, and \$3.70, postpaid, prices varying according to the number of gifts enclosed. In ordering state whether it is for a boy or a girl and also his or her approximate age — FARM AND GARDEN SHOP, 39 Newbury Street, Boston.

NOT only are these little animals (Figure 22) very smart as table decorations or as mantel ornaments, but they have an indefinable charm which I am sure proves that the artist who designed them must have understood animals as well as the potter's art. They are finished in a soft ivory glaze and for pieces which have such real artistic merit are very moderately priced, making it possible to buy them in pairs or

sets as well as singly. The little deer stands 6" high and costs \$2.50, and the rabbit, 3" long, is \$1.50. A variety of other animals — ducks, elephants, and so forth — are also available. Prices include postage, but 25 cents should be added for orders west of the Rockies. — SCHERVEE STUDIOS, 665 Boylston Street, Boston.

HOW many times a day do we clumsily rip open envelopes with our forefinger because we have no letter opener on our desk to do the job for us easily and neatly? Our excuse may be that it is difficult to find a satisfactory letter opener, but after trying out these swords (Figure 23) I can assure you that they are ideally suited to the purpose as well as being a distinctly



Fig. 22

AN EXTRA TABLE OF MANY USES



for—
Coffee for Two—
or Cards for One—

Reading, sewing or bedside, this sturdy table is indispensable.

Folds away out of sight. Double holes in top serve as handles for carrying.

12 1/2" high. Top 16" x 20"

In Old World Mahogany or American Maple finish — \$1.75 postpaid.

For decorations on Antique Ivory or Glass — \$1.85 postpaid.

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Distinctive Gifts

What could be a more decorative and lasting gift than this beautiful screen? Hand painted on simulated leather in rich glowing colors. — 665 Boylston Street, Boston

Venezian Art Screen Co., Inc.
540 MADISON AVE., NEW YORK, N. Y.

INTERIOR DECORATION

FOUR MONTHS PRACTICAL TRAINING COURSE

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Resident Day Classes

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NEW YORK SCHOOL OF INTERIOR DECORATION

578 Madison Avenue, New York City



Old Gold and Silver turned into CASH

EVERY family has, tucked away, buried and forgotten, old gold and silver jewelry, watches, even gold-plated articles, dental crowns, etc. Send them to us by registered mail. We will mail our check at once, holding articles for 5 days to ensure approval. Reference: Union Trust Co., Providence, R. I.

SEND FOR FOLDER

Horace Remington & Son Co.

Gold and Silver Refiners Estab. 1879
87 Friendship St. Providence, R. I.



BRASSTOWN

Fireplace equipment, lamps, doorknockers, water pitchers, trays, jugs, etc.

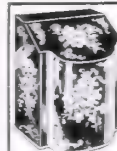
Write for Xmas catalogue

CANDLESTICK
Solid brass—authentic colonial copy—5 1/8" high

\$2.00
per pair

Shipping charges collect

TUTTMAN Dept. B, 103 Allen St., N. Y.



Sheraton tea caddy

Black Decorated Lid. Decorated around all pattern. Filled with 60 individual pieces. Perfectly balanced and convenient to use. Price \$2.75

Daniel's Den

335 Commonwealth Ave., Boston

COLONIAL PINE STAIN

Gives new pine paneling the color, texture and finish of the old wood. Send for circular.

COLONIAL STAIN COMPANY
156-A State Street Boston, Mass.

Window Shopping

An Etching



The Most Charming of All Gifts

"HIS HAPPY HOUR" BY JOHN C. JANES
HAND PRINTED, SIGNED ARTISTS' PROOFS ONLY
MOUNTED IN HEAVY PORTFOLIO SIZE 15 X 21
ACTUAL SIZE OF PLATE 7 3/4 X 10 7/8
COST \$10.00 PREPAID TO ANY ADDRESS IN U. S. A.
GUARANTEED A \$30.00 VALUE
THE ETCHING SHOP
125 NORTH OLIVE ST. ALHAMBRA, CALIFORNIA

decorative accessory. They are copies of the sword worn by General Grant and would make an excellent Christmas present for any man or woman who appreciates a really efficient tool. They measure 8 1/2" and cost \$3.50 each, postpaid.
— BIGELOW, KENNARD & COMPANY, 511 Washington Street, Boston.

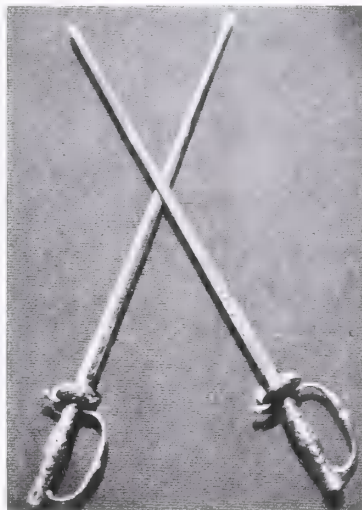


Fig. 23

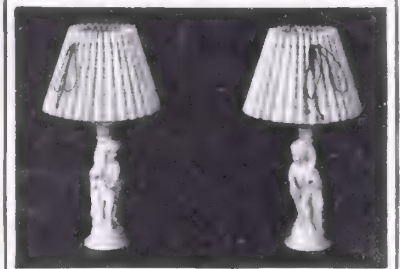
THESE gay little glass 'dangle dolls' (Figure 24) will take the most ridiculous attitudes on the slightest provocation, all their appendages being strung on wire or cords. I can see them cavorting merrily on the branches of a laden Christmas tree, their vivid reds, blues, yellows, and greens adding sparkling bits of color. They have rings for topknots and make excellent lamp or curtain pulls, and children love them for party favors. Strangely enough, though made in Japan, their physiognomy is strongly Turkish, which only adds to their fascination. The larger ones (3" long) are four for \$1.00; the smaller ones, about 2", are six for \$1.00, postpaid. — BAKER'S, Fifth Avenue at University Street, Seattle, Washington.

THE effectiveness of this cut-out wrought-iron panel (Figure 25) de-

pends chiefly upon the artistic talent of the possessor in giving it just the right placement and lighting to bring out the full beauty of the shadows cast by the design. Each flower, leaf, and twig stands out in high relief against whatever background you may choose. These panels are especially good for rather bare hallways or other hard-to-decorate wall spaces. The design shown is the Japanese Iris, and you may order it in chrysanthemum or cherry-



Fig. 24



POTTERY LAMPS

Pleated Ribbon Shades
Complete

\$5 each

White or antique ivory figures. White, blue, peach, rose, orchid, green or gold shades. Matching silk cords. Shipping charges paid.

R. H. Stearns Co.

Boston



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The New Furniture Polish from Grand Rapids

You'll be delighted with this new and astonishing furniture polish made by wood finishing experts of the Furniture City. Cleans and polishes at the same time. Beautifies and renews all finished woodwork. Preserves wood finish and the beauty of wood grains. Restores original lustre. No injurious ingredients, greasy, oily film or unpleasant odor. Guaranteed satisfactory.

SEND FOR TRIAL BOTTLE 10c

This trial bottle contains enough FURNITONE for a fair and convincing trial. You'll be delighted with it. Send 10c to cover mailing costs. Full 16 oz. bottle with polishing cloth, sent postpaid \$1.00. Satisfaction or money back.

FURNITURE CITY POLISH CO.
52 Wealthy Street, Grand Rapids, Mich.



WINE SETS

of genuine Mexican twirled glass in soft, rich colors—blue, green, amethyst or the new agua marina.

Complete Set as illustrated **\$2.75**

Gift orders—prepaid 75c extra
Illustrated Catalogue 10c

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SANTA FE — NEW MEXICO

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"Six Early American Houses" contains exteriors, descriptions and floor plans. Price \$1.00. Also "Colonial Houses," \$5.00, "Stucco Houses," \$10.00 (books), showing larger houses.

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16 East 41st Street New York

For the lagging fire



Hand made bellows in black or brown, brass fastenings and nozzle. \$10.00 postpaid.

ROLAND BUTLER
Princeton Street Holyoke, Mass.

Garden Studio Notebook

An elementary textbook in hand weaving, covering necessary fundamentals, \$2.50 postpaid.
THE GARDEN STUDIO
Kate Van Cleave
14A Marshal Street Brookline, Mass.

A MOST LUXURIOUS GIFT

PUFF BRAID RUG

Patent Applied for

MAKE IT YOURSELF

2.95
size 24x36

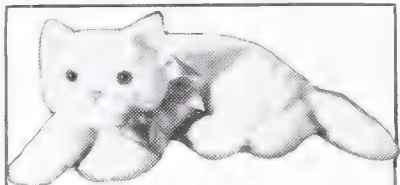
Now every woman can have these charming rugs which have become so popular with the smart set in New York and other large cities throughout the country. Full instructions with ample material to complete the rug are contained in each box. There is nothing more to buy. It takes but a few days to complete. A most acceptable and lasting gift adds charm and color to any home. Only new materials are used which have been sewed into tubes and turned so that there are no raw edges to fray out. This is a patented feature found only in PUFF BRAID RUGS.

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Box for 24" x 36" Rug \$2.95 — 24" x 48" \$3.95 — 30" x 60" \$4.95

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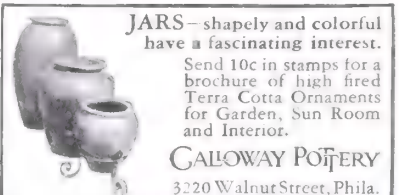
An Adorable Pussy Cat

jet black or snowy white, made of silky, real fur, makes a delightful ornament for fireside or boudoir. A realistic and "cuddly" toy for the children, too. Length 12", movable head, and cries.

\$3.50 postpaid

THE GREY SHOP

732 Flatbush Ave., Brooklyn, N. Y.



JARS—shapely and colorful have a fascinating interest.

Send 10c in stamps for a brochure of high fired Terra Cotta Ornaments for Garden, Sun Room and Interior.

CALLOWAY POTTERY

3220 Walnut Street, Phila.

BUTTERFLY TRAYS!

Real Butterflies, Grasses and Flowers Mahoe any finish and Gilt metal frames. Priced from \$1.95 to \$8.95.

BUTTERFLY TRAY CO.
840 E. Broad Street Columbus, Ohio

... when Christmas comes
let this head your gift list -

ALICE VAN LEER CARRICK'S

SHADES OF OUR ANCESTORS

American Profiles and Profilists

An authoritative and comprehensive study of the art of the silhouette in America—a romantic story of the profilists and of their interesting subjects; fruit of the author's years of research in many parts of the country.

A large and
handsome volume,
beautifully printed



With over
100 interesting
illustrations

MRS. CARRICK is famous for such volumes as *The Next-to-Nothing House*, *Collector's Luck*, *Collector's Luck in France*, *Collector's Luck in England*, and *Collector's Luck in Spain*. In this volume, as well as making a silhouette study of the times, she discusses the various methods used by American profilists, where they worked, and their prices. She has tried not only to supply accurate information, to which end she has searched old newspapers, diaries and books, but to make these figures of the past come to life.

The volume is not just a collection of dry-as-dust facts—it has the flavor of romance. To the author the shadows are very much alive, and to understand them and their making is to know at least a part of American history.

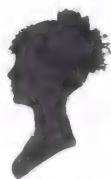
\$5.00 at all booksellers

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Window Shopping



Painted Wooden CHRISTMAS ANGELS

... with Sledge (Left) \$1.25
... with Candle Arch (Right) \$1.50
POSTPAID

RENA ROSENTHAL

New Address:
485 MADISON AVENUE, NEW YORK



Fig. 25

blossom pattern. It is quite light in weight and measures $8\frac{1}{2}'' \times 25\frac{1}{2}''$. Price \$4.50, postage prepaid. — THE GIFT TREE SHOP, 366 Fifth Avenue, N. Y. C.

WHAT to give husbands, brothers, uncles, and other masculine acquaintances for Christmas is always a horrid problem which I hope the muffler shown in Figure 26 will help to solve for you this year. It is an all-silk affair measuring $52'' \times 19''$ and comes in shades which will delight the heart of any man whose craving for color must constantly be suppressed — canary, copen blue, light sand, and burgundy, as well as in the more conventional tones of dark blue,

Quaker gray, black, and white. The $4''$ monogram may be outlined in contrasting color, and I was interested to hear that one of the most popular combinations was a canary-yellow muffler with monogram embroidered in light brown, outlined in dark brown. Any number of smart combinations are possible, and the price, complete with monogram, is only \$7.50, postpaid. — WALPOLE BROTHERS, Inc., 587 Boylston Street, Boston.



Fig. 26

IT will be no time at all before this casual bit of a table (Figure 27) becomes practically indispensable to any housewife. The sides fold down and the legs fold back, and then you grasp it lightly by the double holes in the top and whisk it off to its next field of operation. Nice for sewing-room, guestroom, or boudoir, and handy for the living-room, too. Open, the top is $16'' \times 21''$ and it stands $24\frac{1}{2}''$ high. It comes in an



WALNETTE ASH TRAY

THE WALNETTE is a beautiful, elegant ash tray, made of solid walnut, with a smooth, polished finish. It is a perfect gift for the discerning hostess, and is also a useful addition to the home. Price, \$1.25, postpaid. — THE WALNETTE CO., 111 Madison Ave., New York.



THE SOLITAIRE TABLE

Registered U. S. Patent Office. Patented

A practical Christmas gift for children are sure to enjoy when they study. It places the light right, the book at the correct distance and angle, and they sit comfortably.

Others On Your List

Will enjoy this table of great comfort. Men who work or work at home. Women who sew or design. And of course Solitaire players and picture puzzle enthusiasts.

Write for circular and prices.

The Genuine Solitaire Table can only be secured direct from

THE SOLITAIRE TABLE COMPANY
Saybrook, Connecticut

white china is the vogue

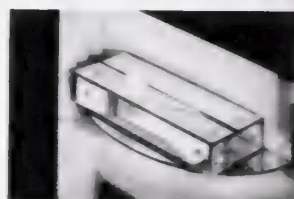


moss roses and gold edging lend color to this exquisite white china boudoir set. bottles 5.60 the pair, boxes 3.30 large, 2.60 small, charmingly in the new victorian mode.

strikingly classic this white and gold china pot $5\frac{3}{4}''$ tall, 8.00.

write for leaflets

pitt petri, importer
incorporated
waldorf-astoria hotel, new york
378 delaware ave., buffalo, n. y.

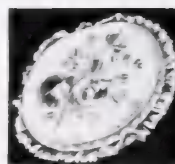


mirrored box for cleansing tissues
\$10.00—expressage collect

AU BAIN

decorations and accessories for the bath and bar

madison ave. at number 751, n. y.



Glazed figured chintz PINCUSHION

95c Postpaid

Filled with wool, ruffle of French silk ribbon, in rose, gold, apricot, orchid, blue or green.

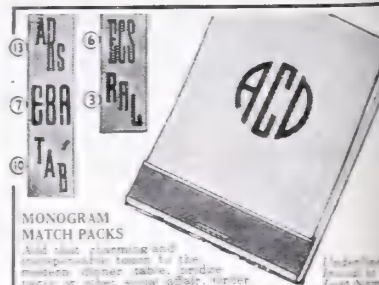
TRAVELING PILLOW

\$4.75 Postpaid

in moiré case, zipper top, in Alice blue, egg plant, reseda green, black or medium brown. Pillow has washable cover.

THE HANDWORK SHOP

Women's Educational and Industrial Union
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MONOGRAM MATCH PACKS

Add that charming and distinguished touch to the modern dinner table, garden party or other social affair. Superb designs with most combinations in all color monogram styles. No. 1—dark red, 2—dark blue, 3—dark green, 4—dark purple, 5—dark gold, 6—dark silver, 7—dark brown, 8—dark grey, 9—dark black, 10—dark white, 11—dark red, 12—dark blue, 13—dark green, 14—dark purple, 15—dark gold, 16—dark silver, 17—dark brown, 18—dark grey, 19—dark black, 20—dark white.

MONOGRAM MATCH CO., 530 Madison Ave., N. Y. City

FOR CHRISTMAS
Let us restore that precious piece of china, glass, ivory, silver, porcelain or bronze. We have specialized since 1871.
H. SUMMERS & SON
38 Charles Street Boston, Massachusetts



ENGLISH AUTO ROBE

English Auto Robe, made of fine silk, with a wide, deep, shawl collar, and a long, flowing skirt. It is a perfect gift for the discerning hostess, and is also a useful addition to the home. Price, \$12.50, postpaid. — THE LITTLE FOREIGN SHOP, 1015 N. Charles St., Baltimore, Md.

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Chromium and Copper

Chromium and Copper, a beautiful combination of the two metals, giving a unique and elegant finish. It is a perfect gift for the discerning hostess, and is also a useful addition to the home. Price, \$1.25, postpaid. — NEW YORK ART DESIGN WORKS CORP., 850 First Avenue, New York.

NEW YORK ART DESIGN WORKS CORP.
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Courses in Needlework
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HANDKERCHIEFS
\$1.00
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6 for
\$5.00



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Entirely handmade of
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Cuddly bath towels
for
baby's Christmas

Handwoven in lovely
soft velvety chenille—
29" x 33"—with fetch-
ing borders in pink or
blue.

\$4.75 a pair, postpaid
Singly, \$2.50

THE BLIND HANDICRAFT
39 Newbury Street Boston, Mass.

This cocktail shaker does its own mixing. No, it's not electric—press the button at the top and the propeller does the trick. Chromium and black finished top—foolproof—\$6.00—shipping charges.



ALICE H. MARKS
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260 Home Plans
\$3.50 Postpaid
700 Photos
and Floor Plans

of intensely interesting American and English Colonial homes, cottages and bungalows costing from \$1000 to \$30,000. Size of rooms and building, approximate cost to build and cost for plans and specifications. You cannot afford to build or remodel until you have seen these books.

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HAND MADE BRASSES
for Antique Furniture
Exact replicas of our
originals or yours. Com-
plete illustrated catalog
free. We make, copy or
repair anything in brass
and match any Antique
color.

WILLIAM BALL, SR.
Hope Manor, West Chester, Pa.



Fig. 27

Old World mahogany finish at \$3.25; or painted in antique ivory or light green with floral decorations at \$3.95. Express collect. —

LORD & TAYLOR, Fifth Avenue at
38th Street, N. Y. C.

THERE is a richness in copper tones hardly equaled by any other metal, and this runner (Figure 28), woven of silk and copper threads, has all the richness and lustre of the metal itself. Used under a copper lamp or vase, it is particularly stunning, but it can, of course, be used in other combinations which are no less effective. The runner is beautifully woven on a hand loom and comes in four sizes, all 19" wide, and in the following lengths—19", priced at \$4.50; 26", \$5.50; 32", \$6.50; and 40", \$7.50. The piece pictured is 19" x 26", a very useful size either for a small table or for the centre of a larger one. All prices are postpaid. —
THE GARDEN STUDIO, 14A Marshall Street, Brookline, Massachusetts.



Fig. 28

Mary Jackson Lee

THE EPIC OF AMERICA

By James Truslow Adams
(126th Thousand)

A Book About the Past | 116,016 copies sold since publication twelve months ago.

for the Present | A leading best seller throughout the United States since its publication.

and the Future | Recommended by the American Library Association for purchase by all libraries.

With 13 illustrations
\$3.75

ATLANTIC MONTHLY PRESS
8 Arlington St., Boston

FURNITURE and TOYS for CHRISTMAS



Hobby horse in gay peasant colorings. Upholstered seat. Crated for shipping: \$10.00

Send for Christmas folder No. 54-D



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INTERIOR DECORATION

A NEW

Columbia University HOME STUDY COURSE

This modern, well rounded course offers practical and vitally interesting training to artistic people. It is flexible enough to be adapted to professional decorators and buyers, or to any one interested in entering the profession.

Fundamentals in balance, form, line and color. Major periods of decoration. Actual application in decorative projects. Criticism of original ideas. Thorough personal instruction.

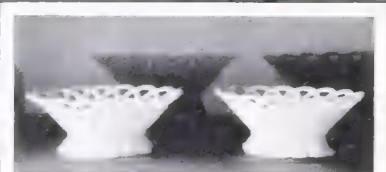
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Columbia University, Home Study Dept.
15 Amsterdam Ave., New York, N. Y.

Please send me information about the Home Study Course in Interior Decoration.

H.B. 12-32

Name
Address



VERY graceful milk glass baskets imported especially for us from France. In a lovely old openwork wicker pattern. Delightful as mantel ornaments, or for fruit or flowers. 9" long; 7" across top; 4" high. \$4.00 Pair.

Express Collect

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825 Lexington Avenue New York City



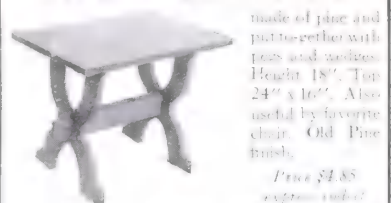
Colonial Kerosene WALL LAMP

of
Hand Forged
WROUGHT IRON

Price, \$3.25, prepaid
Electrified, \$4.25

Republic Iron Works of Virginia
606 E. Grace Street, Richmond, Va.

Sawbuck Coffee Table



made of pine and painted with red and white. Height 18". Top 24" x 16". Also useful by favorite chair. Old Pine finish.

Price \$4.85
express collect

E. E. BURROUGHS COMPANY
Conway, South Carolina

NEW ZIPPER BIG

A Sealyham that catches a mouse and reciprocates by giving you knitting or nightgown.

Postpaid \$5.75 or \$6.75



HELEN J. GAVIN, Importer
1569 Beacon Street Brookline, Mass.



Visit SAN FRANCISCO

Special low winter fares will be in effect to San Francisco on all railroads from Nov. 1 to Dec. 22. Return limit, Jan. 25.

A thousand acre flowered park to ride in; horseback trails along the ocean and through the army's *Presidio*. Golf on the bluffs above the Golden Gate. Green courses stretching over sunny hills beside the sea. Tennis outdoors. Polo. And miles of satin-ribbon highway to drive in an open car—forgetting it is cold or snowy anywhere! The nearby Redwood Country and the lovely Monterey Peninsula. These are some of the things that bring people here from far and near, to live in San Francisco for the winter months. If you like sunny sports better than staying indoors, if you like your good living different and varied, come! Get all information from any railroad or travel agent, or your auto club. Or write Californians Inc., 703 Market Street, San Francisco, for an illustrated book, free.

Enjoy ROMANTIC CALIFORNIA



TRAVEL

CRUISES

- December 3, 1932 *S. S. Empress of Britain*. Canadian Pacific. World cruise of 129 days. This largest ship to circle the globe will visit 81 ports and places and 23 countries.
- December 16, 1932 *S. S. Lafayette*. French Line. West Indies cruise of 19 days.
- January 7, 1933 *S. S. Carinthia*. Cunard Line and Thomas Cook & Son. World cruise of four and one-half months which takes an unusual route, including the South Sea Islands, the eastern coast of Africa, and South America.
- S. S. Resolute*. Hamburg American Line. World cruise of 132 days, covering 38,000 miles. Thirty countries will be visited, including Bali, 'the last paradise.'
- January 12, 1933 *S. S. Lurline*. Oceanic Steamship Company. Matson Line Pacific cruise of 102 days, covering 30,000 miles. Maiden voyage of this newest luxury liner — fifth of a series of successful Around-the-Pacific cruises under the same management. The interesting itinerary includes a direct call at Bali.
- January 14, 1933 *S. S. Augustus*. Italian Line. World cruise of 129 days. Interesting itinerary includes Tripoli and Bali.
- January 14, 1933 *M. Y. Stella Polaris*. Raymond & Whitcomb world cruise of 109 days, visiting unusual ports impossible for regular liners to reach. The itinerary includes the Fiji, Cocos, Galapagos, and South Sea Islands and a visit to Abyssinia.
- January 31, 1933 *S. S. Empress of Australia*. Canadian Pacific. Mediterranean cruise of 69 days. Shore excursions optional.
- February 9, 1933 *S. S. Statendam*. Flagship of the Holland American Line. Mediterranean cruise of 56 days. Itinerary includes Kotor-Rhodes and Sicily.

ITALY! Sorrento! Christmas at the Cocumella! What a wealth of images these words bring to the mind of one who has participated in the 'Festa di Natale' at the lovely Cocumella Hotel.

It begins with Advent, when the shepherds from the Abruzzi Hills come in native costume to play their pipes before the wayside shrines of the Virgin. Then one day the work on the *Precipio* or Crib commences. This is set up in the chapel which adjoins the hotel, and as many of the figures are several hundred years old, they need refurbishment and renovating. This labor of love is carried on under the watchful eye of one of the members of the Garguilo family, whose pride this hotel has been for about three hundred years.

I wish I could make you see these hosts carrying on the ancient tradition of hospitality with charm and graciousness. They are distinguished Italian gentlemen who pride themselves on the fact that in years gone by their *albergo* sheltered such visitors as Queen Victoria and the Duke of Wellington 'for a few days' surcease from political cares.

But to return to Christmas — that day when the *Precipio* is complete, all but the laying of the Christ Child in its place; the hour when the beautiful little temple is carried through the silent garden by two men attended by high dignitaries of the Church and the lovely shepherds, still piping their songs! All is hushed, until that moment when the little wax figure of Jesus is put in its crib, where-upon the sky is rent by rockets, announcing that Christmas has really come to the Cocumella.

In the evening there is a real Christmas dinner, with a tree full of gifts for the guests from the management — a tree mysteriously hidden until the proper time for unveiling.

There are champagne, turkey, and 'trimmings,' with festive

clothes and dancing and mirth and gayety. Oh, to be there, to forget in those glamorous surroundings the cares and depressions of a workaday world! Christmas at the Cocumella!

M. R. H.

CARCASSONNE is a mecca for all Americans traveling in the South of France, but how many, I wonder, have taken the short afternoon's drive from there to the enchanting little town of Albi.

You motor up some sunny day, enjoying mile after mile of gently rolling, smiling country, cypresses, red-tiled roofs, and now and then the ruins of a castle destroyed in the long-ago time of the cruel Albigenses. The people of the present day, however, look anything but cruel — they are as happy and industrious a lot as can be imagined.

Albi is reached before you know it. You wander through its pretty, tree-shaded streets, — welcome shade in this warm land, — and eventually find your way to the unique and marvelous cathedral. Unique it is both inside and out, the interior most beautiful with the finest of stone carving and colorful with frescoes.

Very regretfully you will tear yourself away to see a little of the country to the north, which is extremely interesting, wilder and grander than that which you have just come through. In the little village of St. Affrique is a perfect small copy of our own Statue of Liberty; farther on you may see a man with a bushy old fox tied by its four legs to the handlebars of a bicycle. All the soil is so red that everything — houses, water, rocks — seems dyed with it.

Somehow you keep thinking of how dangerous and savage this countryside was centuries ago, but now it is only lovely and very glamorous. Do go.

E. G. C.

S.S. LURLINI



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TRAVEL

A FASCINATING place to visit, and one little known to the average tourist, is the island of Corsica, off the southern coast of France.

For sheer beauty the little town of Ajaccio, where Napoleon Bonaparte was born, surpasses many of her more famed sisters of the Old World. As one approaches by boat, the Mediterranean blue of the harbor, which is like no other blue in the world, with the picturesque little village clustered around it and the huge snow-clad mountains behind, forms a picture of unforgettable charm.

The air itself is gloriously stimulating, composed as it is only of the breath of the mountains and the sea. Yet the climate is mild, rather like that of the Riviera or Madeira.

Ajaccio is a little town, full of fame. Here you may visit the house, a rather pretentious one, where the great Napoleon was born. Much of the original furniture is still preserved there. The huge statue built in his honor stands in an open *place* facing out to sea. And most thrilling of all is the *parc* where the child Napoleon used to play. You can see him so plainly here, waging his tin-soldier battles on the greensward, or perhaps clambering up the rocky ravines with their gnarled trees, stunted and misshapen by the sea winds, to 'think the long, long thoughts of childhood.'

To the townspeople of Ajaccio Napoleon is as real as though he still lived. They will tell you eagerly little intimate tales of his childhood.

The shops, to one accustomed to the tourist-ridden shops of more popular European centres where the prices triple when an American enters, are wholly delightful. Here one can browse in peace, reveling in lovely old prints and bits of antique jewelry. I was in a shop one day when a cruise ship was in the harbor. Hordes of tourists swarmed in, clamoring to buy, politely elbowing each other, shouting at the proprietor and pushing foreign money at him. The proprietor became completely confused, and, suddenly throwing up his hands, he cried, 'Go out, please, all of you. I do not sell anything to-day. Nothing at all. Do you hear? I am going to close my shop.' Which he did, promptly, complete with wooden shutters, and went home for the rest of the day!

There are not many sights to see in Ajaccio, apart from the Napoleonic souvenirs, but there is a great deal to enjoy. And when you, at last, reluctantly must leave the island, be sure to take the beautiful motor trip through the rugged mountain passes to Bastia, the other port on the northern tip of the island.

E. L. MacB.

(Continued on page 374)

If you have never been close to a live volcano, you would certainly be thrilled with a trip to the Hawaiian Islands, the Pearls of the Pacific, and a visit to the city of Hilo. A forty-mile drive from the city up a gradual incline of 4000 feet will bring you to the rim of the great crater of Kilauea. From this point you get an unobstructed view of the 14,000-foot snow-capped Mauna Kea and Mauna Loa, the latter intermittently active and the world's largest volcano. The whole country round about is infested with craters ranging from 240 to 2400 feet in depth, and it takes three minutes for the stone you throw from the top of Devil's Throat to reach the bottom. You time this yourself!

Kilauea had erupted just three months before my visit, and the deep vast lake of twisting, raging, contorting, seething lava is one of the astonishing and spectacular sights I shall always remember.

Almost at the centre of the pit, which, by the way, is eight miles in circumference and six hundred feet deep, is the active throat of the volcano, known to the natives as Halemaumau, 'The House of Everlasting Fire,' and here, according to Hawaiian mythology, is the home of Pele, the Goddess of Volcanoes.

You will have your excellent lunch at the very modern hotel situated on the rim, and every time you look out of the window you will see jets of steam and vapor rising from the innumerable cracks and crevices which surround you.

As you return to Hilo do not miss the trip through a most remarkable fern jungle to the lava tube, a cave four hundred feet long in the mountain and made entirely of solidified lava. You will notice on all sides of the mountain road deep indentations which mark the path of the lava as it flowed, sometimes, to the sea. You will note the differences in the size of the tree growths, and these, your guide will tell you, distinguish the dates of the overflow of the volcano.

You will vote this a most interesting, amazing, and wonderfully thrilling experience for either the scientist or the adventure-loving traveler.

S. B. A.

When the pie was opened, the birds began to sing . . .
Now was n't that a dainty dish to set before a King?

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THE *House Beautiful*

DECEMBER 1932

WE WERE walking up and down on the terrace with hands tightly fixed in the pockets of our sweater, but with thoughts roving first skyward and then seaward, turning over in our mind the new idea of the expansion of the universe, and the perpetual mystery of the tides, when our attention was caught and held by a well-ripened tomato in the kitchen window. Whoever had placed it there between the red and white checked curtains certainly was not insensible to its effectiveness as a patch of bright color, for even from the outside we could perceive that it had chromatic importance as it caught the sun and gathered up the other reds scattered throughout the room.

But to us as we viewed it on the meeting rail of the window it meant more than color. It meant, — for it was a home-grown product plucked carmine from the vines and not an item on a shopping list purchased semi-ripe from the butcher's stall, — it meant, as it glowed there in the sunlight that bathed the blue wall of the house, contact with the soil and a symbol of simple things. It meant a grandmother's kitchen of long ago. It meant all grandmothers' kitchens.

AND when that picture came to mind it brought with it not so much details for the inner eye to dwell upon as poignantly remembered smells. Back we were in a smallish room, but one large enough to provide ever a new place for exploration, although we had, to be sure, our favorite spots. These are all charted now in our mind by certain treasured smells. There were the cocoa shells simmering on the stove; there was, coming from a capacious closet,



the indescribable mingling of brown paper bag and brown sugar, our own especially cherished sweet; there were the potted oleanders in the corner and the red geraniums on the window sill; there were the tomatoes and peaches ripening in the sun; there was the evasive scent of vanilla, which meant a new batch of cookies in the cooky pot, and there was the fusty mixture of smells that escaped from the open drawer of the loudly ticking clock, a smell compounded of dusty works, well-seasoned wood, old coins, dried nasturtium seeds, tinsel paper, tintypes, spruce gum, and other stray oddments which provided

amusement for hours at a time. But over all these smells, enfolding them and permeating them, was the aromatic one of birch wood drying in the oven. This was the constant, for there must always be a quick-catching kindling to provide fuel for the wood fire.

TO-DAY our kitchens have ventilators and air conditioners, for we must accept progress. Nevertheless we are glad that these did not exist some two score years ago, for we would not then have memories of these fragrant airs that curled around our nostrils in a certain kitchen which, because of them, is so vividly and so fondly remembered.

The tomato in the window is a part of that past. By all rights this tomato should have been reposing in the hydrator in the ice box. But perhaps she who put it there against the windowpane did so with a half-formed thought that it, too, like Shakespeare's candle, would throw its beam a long way. And to this observer it did.

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NEW FURNISHINGS are emphasized next month, and the leading article tells in detail how to translate the popular nineteenth-century *décor* into contemporary taste. This is copiously illustrated.

FURNITURE for the entertainment room shown both separately and as assembled by various decorators, valances made from the new attractive border papers, and new gadgets for the kitchen are all definitely suggestive.

MRS. WILLIAM her week-end les-rangements; Pro-lay of Columbia plain the under-sary before one can garden; and Miss ham, who con-page for us for so resume this depart-

Look for the

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boulevards, sub-tropical gardens and ancient Spanish Missions lend the flavor of a foreign land.

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TRAVEL

[Continued from page 371]

a carriage and drive over to the little village of Brézé. Here lives the man who in his youth cooked for King Edward. He will cook for you—a dinner that will make you envy the lot of royalty.

This magician of mixing spoon and spice is now chef for the house of Brézé during the months when the Duke is in residence. In summer, however, you will find him living in a tiny house just a stone's throw away from the castle gates.

In a sort of lean-to at the back is the kitchen, as large as the rest of the house is small. In the centre stands a cookstove that swallows a small tree. The walls gleam with fat copper kettles and awkward, long-handled skillets. The floor is of white brick. The room is fragrant and spotless. Presiding over it in a not-too-clean apron is the man who cooked for a King.

If you ask him, he will prepare dinner for you while you visit the castle. You will like the castle, too. It was built during the twelfth century, but because people actually live in it, its rooms wear a 'different' air. A prim old lady in voluminous skirts is ready to show you through the hundred and ten rooms. You can wander about the grounds alone. Walls covered with climbing pear trees bound the estate; its lawns are clipped velvet; flowers riot in tropical profusion.

Dinner will be ready for you when you go back. The people of the countryside dine at a massive bar, which stands in the entrance hall. You, being Americans, will be served by Madame in a small dining-room.

First she brings the onion soup for which France is famous, and which has as many gradations of excellence as there are cooks. Next come tiny crayfish—*écrevisses*—from Normandy; each one, broken apart, is only a bite, but a morsel worth working for. The fish course is served with one of those sauces for which the French are most noted. Mushrooms and ripe olives are in it, tomatoes, strange spices, tiny green seeds, queer-shaped peppers. Following this will be a meat course with another sauce and potato balls no bigger than marbles. And salad.

Each course brings its own wine; as the meal proceeds the vintage grows older, the flavor more delicate. The crowning point of the dinner is the dessert. It arrives, this pudding, puffed high in a fluted paper jacket, golden brown. Bread soaked in rum, whole cherries, nectarines, and cream have gone into its fashioning. A spoonful is no sooner in your mouth than it vanishes, leaving only a bit of fruit and a flavor of rum. You taste again to see what it really is.

So the dinner ends. You pay Madame. But you knock timidly on the door of the kitchen and proffer humble thanks to Monsieur.

A. B.

WHEN you are in Venice do not leave without having visited Torcello, a tiny island a few miles away, for it may prove one of your happiest memories. Your hotel porter will arrange your transportation.

Though Torcello is only about seven miles from Venice, you must not let your boatman beguile you into stopping en route at Burano or Murano, the glass- and lace-factory islands, because you are really making an excursion into a far-away bit of Byzantium.

You will glide down the familiar Grand Canal, under the Rialto Bridge, and so out from Venice. You will be brought home the longest way round, getting an entirely new perspective of the city in the sea and possibly a glorious sunset thrown in.

There is a miniature canal at the boat landing at Torcello, and you will be importuned by gondoliers to let them row you up to the village. But it will be pleasanter to walk the short distance along the canal side, passing pocket-handkerchief gardens and vineyards.

Be sure to glance in at the open doors and windows of the little stone houses, for they are certain to have their copper pots and pans hung on the walls and shining as brilliantly as the sun overhead. These humble kitchen utensils are treasured heirlooms handed down from generation to generation.

On the whitewashed walls of the houses appear those bluish-green stains which betoken a sulphured grapevine, some like faded fantastic frescoes.

Torcello has its little *albergo*, too, where, under a vine-covered pergola, you may refresh yourself with a dish of *gelati* before returning to your boat.

It is the Cathedral of Santa Maria Assunta you have come to see. Built in the seventh century and restored in the ninth, it boasts a superb mosaic Virgin of heroic size, in the Byzantine style. Her great dark eyes brood over the deserted church.

Next to the cathedral is an even older church, Santa Fosca, of unusual architecture, octagonal and arcaded. It is being restored because it is a gem of Byzantine form, and not because Torcello needs another church.

From the top of Torcello's Romanesque Campanile you will be repaid for the climb by a view of Venice and its islands, the lagoons, and even the sea. Almost at your feet glide saffron and red-sailed boats, and not even a far-away chime breaks the incredible silence.

On the way back to Venice you will pass the Porto di Lido, where the Doges tossed their wedding rings to their Adriatic bride. Soon you will approach glorious Venice, but you will think tenderly of little Torcello.

E. S.

HOUSE BEAUTIFUL

Style Notes

LAMPS that might well have illumined the gay court of Napoleon's First Empire, of metals in bronze finish with elaborately detailed ormolu mountings, are in the form of architectural columns, winged figures, or of classic statues on pedestals. Parchment in tones to blend with the mounts, or silks in blue-green blending with the bronze, are used for shades. Ceramic urns with the entire surface finished in gold leaf are also a popular motif for lamp bases. Combined with white satin or chiffon velvet shades, they, too, recall the days of the luxury-loving and extravagant Josephine.

FOR the Directoire or Empire room mirrored glass in different sizes and shapes is mounted in plaster or wood in silvered or gilt finish. These mirrors are divided to make different designs and are especially adapted to over-mantels. A decorator who uses these most successfully also uses fruit- or nut-wood frames with pediment tops of different types, a reflection of the early nineteenth-century style in accessories.

THE INTEREST in decalcomania has not abated, and parchment lamp shades with all-over fruit and flower designs would win the unstinted praise of those Victorian experts in this gentle art of occupying one's time at home.

STOOLS AND OTTOMANS, so fashionable an ornament in Directoire, Empire, and Victorian times, have been revived, with most delightful results to our rather 'over-chaired' rooms. Many of the French types have the legs extending above the seat frame to form arm rests. The English types have the legs ending at the seat frame, or, in true Ottoman style, are entirely upholstered. The seats are covered in plushes, tufted satins, or velvets. Use them before a dressing table, desk, or fireplace.

DADOES have a most rejuvenating effect on rooms that have slipped into the doldrums. They may be of paper imitating pine sheath-

ing and finished at chair height with simulated moulding for the Georgian room; of marbled paper for the Empire or Directoire room; or marked by borders of swags, tassels, and loops for the Biedermeier and Victorian room. All of which clearly shows the day's vogue away from the plain masculine type of walls to a more feminine treatment.

EVEN the choice of plants follows the fashion of the moment, and formally trained miniature orange and lemon trees in china containers are used by one decorator in Directoire and Empire rooms. She also arranges artificial marigolds or cornflowers, using only the heads of the flowers, to form a solid cone about 14" high. These she uses most effectively in white or colored china pots for table or mantel decorations.

CURTAINS of organdie having ruffles of pink and white calico with pinked edges, and white silk voile curtains having knife-pleated frills with pointed and picot edges, show the present-day tendency of curtains to cater to the ever-growing vogue of feminine furbelows in our furnishings.

SAMPLERS have been given a new place by a clever decorator who uses them as lamp shades. Antique ones or copies, embroidered on muslin or silk, thus display their lugubrious mottoes wrought so patiently and with such tiny stitches to remind us perpetually of the error of our ways.

OLD PRINTS or engravings of classic scenes and subjects are also effectively used as decoration, especially on painted furniture of Empire type. Large prints cover the tops of tables or the headboard and footboard of a bed, while smaller ones are used in panels or doors of cabinets. They are covered with a clear varnish for protection, and the result is furniture of uncommon interest.

BATHROOM BOTTLES have come in for their share of furbelows and now have labels of decorative cloisonné attached about their necks by gold-plated chains — a gadget borrowed from bottles of a previous age which held far more exhilarating fluids.

COLOR SCHEMES shown in two rooms recently completed accent the penchant for more ornate backgrounds. One had gray walls with silvered mouldings, and antiqued satin curtains of burgundy bound with white and held back by white bands. The furniture was upholstered in white leather or in royal-blue antique velvet. The other room had pinky-beige walls and beige curtains bound and held back by bands of cobalt blue. The furniture was upholstered in cobalt blue with an occasional piece in cerise.





SILVER AND MADONNA LILIES

This copper and silver jar from Tuscany has just the right sheen and shape for the Madonna lilies and the purplish-blue Campanula, the despised bellflower of our waysides, here brought into polite society. The color of the rose leather box and rose and silver brocade is reflected in the vase

A Week-end Lesson in FLOWER ARRANGEMENTS

BY KATHARINE T. CARY



Garden variety of sunflowers and the mahogany-colored seeds of dock, with a trailer of Ampelopsis megaphylla, were arranged in a classic copper wall pocket. This arrangement was nearly three feet wide

W

HEN Dora Perry received an invitation from her Cousin Lucy to spend the week-end with her in her newly remodeled house in Massachusetts, she accepted with alacrity, for she knew that not only would the house be worth seeing on its own account, but that this would be her long-awaited opportunity to make certain much-desired observations on a matter of keen interest to her. This matter was the subject of the arranging of flowers. Cousin Lucy was an expert in this art and Dora knew that the new-old house and furniture would provide a setting that would encourage her cousin to her best efforts. Consequently, upon her arrival early Saturday morning, as soon as the greetings were over she settled down to a study of the vases of flowers which she found in every room.

The first one to meet her eye was a huge black pottery jar filled with single peonies, white foxglove, *Filipendula hexapetala*, and yellow Aquilegia, which was to go on the hall table. As Dora examined it she decided to ask the question that had been forming in her mind, which was whether Lucy, during the next three days, would analyze her reasons for putting together certain flowers and composing them just as she did.

'May I mention all the points I've been longing to discuss ever since I knew you took up flower design so seriously?' burst out Dora. 'And may we begin right now with this stunning red peony arrangement?'

'Surely we may,' smiled Lucy, 'if I am able to put it all into words. You see, the hall paper against which this is

When we asked Mrs. Cary to analyze her flower arrangements for the readers of the *House Beautiful*, she consented to do it if she might give the information in this modest third-person way. Mrs. Cary, who has been the president of the New Canaan Garden Club for the past two years, is well known by practically all garden-club members for her skill in this art of arranging flowers. For her different entries at Flower Shows she has received various medals, including the Emily Renwick medal given by the Garden Club of America. These arrangements, and others which will follow in the two succeeding numbers, were made for these articles. Mrs. Nellie D. Merrell, in photographing these flowers, has been particularly successful in catching their freshness, beauty of tone, and texture. — THE EDITORS



This arrangement started with the trailing lavender clematis, which suggested the blue Venetian glass vase, both for its color and for its shape. Campanula persicifolia, also bluish lavender, gave height, and white sweet-William with red-purple centres added a 'dash'

going has several shades of soft gray, so that it needs the sheen and contrast of the black pottery to make something rather striking in the hall. The flowers must be tall, and of varied shapes, as the hall is high enough to carry these large flowers well, and small flowers are lost in it. I like combining flowers of different shapes and textures together, and have divided all flowers in my mind, whether annuals or perennials, into three big classes.

'There are first the "Background Flowers," which have small feathery forms, such as gypsophila, plume-poppy, spirea, and many others which are used to break up the background, against which I arrange my design. I did not feel that this arrangement of such strong design needed a background. But Background Flowers are Division No. 1 for my Flower Forms. Division No. 2 I call my "Steeple Flowers." These consist of foxglove, Delphinium, tritonia, gladiolus, and many more which have pointed stalks, and even pointed leaves. Since these are sharp, they break up stiffness and give smartness to the design. Being aspiring in shape, they suggested the name "Steeple Flowers." The third class I call "Button Flowers," or design-giving shapes, such as roses, tulips, zinnias, peonies, iris, callas, and so on. These must be used more sparingly than the others, as each Button Flower catches the eye quickly and becomes a centre of interest. Too many centres of interest cause confusion. Consequently, these design flowers must be irregularly spaced.

'In this peony arrangement are Japanese red single peonies and the single white ones with bright yellow centres (that is, with yellow pollen on the anthers) and enough foxglove and yellow Aquilegia to repeat the white and yellow of the peonies. Even the glowing red of the Japanese peony would be rather uninteresting without that touch of yellow Aquilegia at the top. The white-lined Hosta leaf is put in front to give weight and to smarten up the composition.'

'That is all most interesting,' said Dora as the two went upstairs to the guestroom. This room, which Lucy called the "Fuchsia Room," was

furnished with Early American mahogany furniture, with the exception of the mirror over the dressing table, which was of English walnut. The room took its name from a lamp shade on the bedside table which had fuchsias of various tones upon it. The chintz of dressing table, bedcover, and curtains was green and gray, with plain gray and green ruffles. The pincushion was an old one with a knitted bead design and

knitted bead ruffling. On the dressing table were vases of white and gold, and in them were roses, petunias, Campanulas, *Salvia farinacea*, cornflowers, verbenas, Agrostemmas, and fuchsias.

Looking at the dressing table, Lucy said, 'I like my dressing-table flowers to represent most of those growing at the time in the garden, but I always have fuchsias somewhere in this room as they go so well with this soft green chintz. You see I get the height needed to fill up each side of the mirror with this Campanula, which, in this case, is my Steeple Flower. All my gay rose and purple colors are placed low in the vases, as their color and size would be too heavy if they were arranged at the top.'

Before Dora could ask any questions about these groups she was whisked to the garden to see the fence covered with Madame Baron Veillard clematis, which Lucy said she would later show her in a vase arranged with other flowers. As they crossed the piazza, Dora stopped before a wall pocket filled with sunflowers and mahogany-colored fuzzy brown spikes. The latter puzzled her and she asked what were these flowers that seemed so appropriate for the out-of-doors room.

Lucy laughed. 'That is certainly as it should be. They are gone-to-seed dock from our back lot,' she confessed, 'and last for ages in water, even in the gales of wind which sweep this piazza. And that wall pocket in which they are placed and which has such a nice green patina I picked up in Sicily. It was used in the churches there, I believe.'

After visiting the garden, Dora came in to look at the Venetian-glass vase which contained the arrangement of clematis she had seen in the garden. This had with it white sweet-William with a red-purple eye, and *Campanula persicifolia*, which was the same soft bluish lavender as the vase.

'Although this is much quieter than your other gay arrangements,' said Dora, 'I find it equally satisfying. How did you happen to think of it?'

Lucy stood before it reflectively for a while and then



This tall group of striking color was planned for the high-studded hall. In a large black pottery jar were crimson and white Japanese peonies, pink and white foxgloves, yellow *Aquilegia*, *Filipendula hexapetala*, and a *Hosta* leaf added to give weight and smartness

answered, 'I think I saw some unusual trailing form of lavender clematis, and it seemed so graceful, with such thin stems, that I thought it would just fit into the small mouth of that blue vase. Then I added the Campanula for height, and to carry the color of the vase up into the arrangement. After I had done this, I looked around the garden to find a color that would not kill the soft blues and lavenders, but that would give the whole a slight dash.

You can "dash" with white, you know, as well as with color, and the sweet-Williams with raspberry centres seemed to be just what I wanted.

'But I am sure this is enough for the present, so I am going to leave you now until luncheon time and give you a chance to study these further if you wish, or to rest.'

At luncheon Dora found the table set with Lucy's grandmother's old French cut-glass plates, which were twelve-sided. These were on a white hand-run net table cover which allowed the mahogany of the table to show through. There were two old glass bowls filled with very red cherries, and a centrepiece of (Continued on page 419)

On the guestroom dressing table, covered with figured green chintz, were old pink, white, and gold vases, containing roses, purple petunias, Campanula, Salvia farinacea, Agrostemma, fuchsia, and cornflower in a low group. These repeated the character set by the low pincushion with knitted beaded design and beaded ruffle

On the luncheon table were a delicate net cover and old glass. In the centre bowl were white roses, Aquilegia, and a few red cherries. There were cherries also in two side dishes



A wreath of pine with gilded nuts, colored blown eggshells, and small sea shells, designed by Aurelia Hunt



NEW
Christmas Decorations
in the
OLD GAY MOOD

BY
ELIZABETH MACRAE BOYKIN

THE same old wreath, the same old tie, make even Christmas an old story to those of us who are over ten. And yet there's nothing we want more about this sentimental time of the year than to recapture the eery glamour, the illusive festivity of Christmas. *But is there anything new to be done about it, any refreshing way to re-create that dear gay mood that is Christmas?*

CHRISTMAS decorations?' George Arthur Croker queried with a responsive gleam in his eyes. 'But let me show you a room in a penthouse in the East Fifties that I have just finished. Here Christmas will be a part of the decorative scheme of the room itself.' And he took me to a lovely spacious living-room on a corner high above the East River, where the Christmas decorations would indeed become a festive, though unobtrusive, part of the room. White the walls were, that beautiful chalky white that he told me had been achieved only after he had watched over

THESE EIGHTEEN SUGGESTIONS were worked out for the *House Beautiful* by the following decorators:

BRUCE BUTTFIELD
RUSSEL WRIGHT
WOODWARD FELLOWS
GEORGE ARTHUR CROKER
MARGARETA WILLY
AURELIA HUNT
FORREST G. KNOWLES

the painters through five carefully applied coats; enormous windows both wide and high flanked an Adam mantel, and Venetian blinds painted white had no draperies. Wide sills holding pots of tall greenery contributed an integral detail to the color scheme of the room, and so when Christmas replaced these plants with rows of real miniature pine trees in red pots, the effect of these little Christmas trees in regimental rows was smartly harmonious. Each sill

held six perfectly matched trees.

For the mantel a frosty-looking tree of cellophane with shimmering icicles dripping off its branches dominated the scene, a tree made to stand on just such a narrow ledge as a mantel, for it was flattish in proportion, though its branches were graceful and swept abundantly to each side. The only decorations of the cellophane tree were blue and silver glass balls strung over it. A garland of Princess pine was looped in scallops around the cornices of the room,

and intertwined in it were glass balls of red and silver.

Mr. Croker suggested another idea, which he worked out for a client who had a handsome grand piano at one end of the room. A small tree of long-needle pine was shot through with silver by means of an air brush. This tree was set on the back of the long piano and trimmed with brilliant, icy-looking blue glass balls. Cloth of silver spread over the piano reflected unexpectedly the lights from the fire in the grate across the room and made fantastic shimmerings beneath the silvery tree.

YES,' said Bruce Buttfeld, wrinkling his brow, 'yes, there is' — and he proceeded to describe a galaxy of original ideas for Christmas. Ideas as unexpected and as delightful as are all the things that this clever young artist touches.

Paradoxically the exponent of both modern and Victorian *décor*, Mr. Buttfeld suggested ideas for rooms in these designs, though his arrangements could be smartly adapted for interiors in other decorative periods as well.

The contemporary living-room which he decorated for Christmas had as architectural details four triangular mirror columns projecting

into the room and running from the floor to the ceiling. Between each two he set an untrimmed white Christmas tree, and these were reflected repeatedly into the mirrors to give the effect of a forest of white trees. The wall between the mirrored projections and behind the white Christmas trees he hung with loose panels of blue paper, at the top of which were pasted silver stars. The floor was covered for the holiday by a white canvas drugget, and heaped on it at the bases of the trees were the presents wrapped in blue glazed tarlatan and tied with silver ribbon. A white and icy Christmas room this, which would give back to the most sophisticated modern an echo of the once-upon-a-time mystery of Christmas.

For a Victorian living-room, Mr. Buttfeld planned to have the walls covered with a double thickness of glazed white tarlatan stretched from picture moulding to baseboard. On either side of the fireplace he set tall Christmas trees decorated with ropes of tinsel, glass balls, and candles. Heavy red cords and tassels were draped in loops and swags over the mantel and scalloped all around the top of the room with sprays of holly at each point where the cords were caught up. White wool stockings



A frosty-looking tree of cellophane dominates this mantel, and miniature pine trees in red pots stand in military rows on the wide window sills. George Arthur Croker, Decorator



Drawings by Verna Cook Salomonsky



A Victorian living-room whose walls are covered with white tulle and draped with heavy red cords. The mantel, flanked by Christmas trees, is piled high with fruits and sweetmeats. Bruce Buttfeld, Decorator

with red tops hung primly from the mantel, and the mantelshelf itself was piled high with fruits and nuts, candy canes, candy figurines, and glazed packages of sugar candies — an assemblage of sweetmeats that belonged to that Not-So-Long-Ago presided over by the old Queen.

For a dining-room in this same hearty feeling, Mr. Buttfeld stretched double folds of bright red tulle on the walls from cornice to baseboard. On each wall space he suspended a three-foot wreath of white leaves studded with groups of glazed fruits. A white damask cloth on the table hung to the floor and made the centrepiece of the room, and on this tablecloth a three-tier alabaster epergne stood piled high with fruits and nuts and sprigs of holly. Crystal side lights on the walls and crystal candelabra on the table held lighted candles, and the serving plates and goblets were of tinsel glass.

For a Victorian music-room that he has just completed, Mr. Buttfeld made holiday suggestions that complemented the basic decorations of the room. The walls were of deep rose tinsel paper and the curtains of thin white silk

with gold beads sewed on them in polka-dot effect. Into this gracious setting he introduced, for Christmas, swags of white leaves over the tops of the windows, caught at each corner by a gold star, then dropping their ends down at each side of the windows. On the mantelshelf tall gold-bronze candlesticks held white candles, and in two niches in the room were white alabaster urns heaped with fruit. On the flat wall spaces, the swags of white leaves held by gold stars were continued, as at the windows.

BUT yes,' said Margareta Willy, a decorator of modern German background, when we asked her whether there was a new way to decorate for Christmas. 'Most Christmas decorations are not so old as we think. The Christmas tree was a custom that grew up a long time after Christmas itself, and why should we not develop our decorations too to suit our own times?'

Simple and festive was the arrangement she planned for a small room. Deftly she tied spruce and fir branches to a centre lighting



fixture and fastened mellowed cones into the greenery. This was fitted flush to the ceiling, and the branches radiated out from the fixture, covering this central part of the ceiling as well as the light globes. From this greenery she dropped silver cords at the end of which dangled colored glass balls. In each window she hung glass balls of red and blue and silver in grape-like clusters. Across the mantel she placed a row of tall white candles, twenty in all, instead of the familiar pair, which stood like organ pipes or altar candles at High Mass.

FOR Christmas in a mansion,' said Forrest G. Knowles of William Baumgarten and Company, 'a swag of crystal holly hung above the mantel, with light from beneath reflecting shimmering brilliance in it, would be handsome.' The light from beneath he concealed within a frosted star-shaped glass shade. And for the tree in a room decorated like this he designed one of chromium which he hung with crystal balls, white cords, and real white burning candles.

A less pretentious Christmas, Mr. Knowles suggested, might have a tree colored to repeat a color in the room decorations. He planned such a tree for a room in which the predominating tones were coral and apple green; the tree he had sprayed a coral tone and hung with white tassels. This was set in a chromium bowl where the lights were concealed to shine up through the branches. For the window in this room, he specified a wreath of mirrored-glass balls, hung from white tassels with a spray of lacquered red holly, and for the dining-table decoration a bowl of mirrored-glass balls and lacquered red holly.



CONFRONTED with the problem of giving a holiday air to a classic Georgian dining-room, Aurelia Hunt chose laurel leaves for greenery which she had made in formal swags and fastened in regular loops between the pilasters of the room. White porcelain horns at either end of a long table were filled with fruit and laurel leaves, and a white porcelain urn on the mantel held more fruit and laurel leaves. A matched pair of Christmas trees she placed at either side of the mantel, decorating them with ropes of white camellias and with white candles.

For a French provincial room, Miss Hunt searched out old books and found some quaint wreaths which she had copied. Sprays of pine and laurel made the bases of the wreaths, into which were woven gilded nuts, apples, colored blown eggshells, and small sea shells. Then she took an Italian Della Robbia plate and had those beautiful fruit wreaths copied too, and hung them alternately with the French provincial wreaths for Christmas in a tranquil unpretentious room belonging to a literary family.



A swag of crystal holly hangs over this mantel, a bulb concealed in the frosted star-shaped glass shade below casting a shimmering light upon it. Forrest G. Knowles, Decorator

This tree was sprayed a coral tone and set in a chromium bowl in which lights were concealed. At the window hangs a wreath of mirrored-glass balls hung from white tassels. Forrest G. Knowles, Decorator



A Victorian music-room with swags of white leaves caught by gold stars over the windows. Alabaster urns filled with fruit decorate the overmantel and niches. Bruce Buttfeld, Decorator

NEW ideas for Christmas decorations?' repeated the tall lean young man, Russel Wright, whose modern metal designs have attracted so much attention during the last few years. 'Well, I'm going to have our Santa Claus this year made with a Bernard Shaw mask.' This sounded interesting and we pressed him further for a description of Shaw in this new rôle. The idea finally evolved into this plan. A silhouette Christmas tree of aluminum in a flat cut-out sheet would be set flat against a wall, and from its jagged branches presents tied in bright paper could be suspended. Presiding over this tree would be a Santa, likewise set flat against the wall, and made in silhouette of cut-out pieces of red and white felt. Mr. Wright's mask of Shaw with beard and eyebrows of long thin bottle brushes would be hung above for Santa's head. And, say we, Shaw should make a very amusing Christmas saint. Mr. Wright also had some ideas of putting his modern Santa in a sleigh harnessed to a team of reindeers, having as heads masks of Garbo, Hoover, the Prince of Wales, and King George — a delicious idea for those who revere the intellect of the Irish sage.

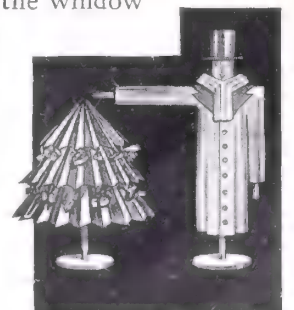
Mr. Wright also had another bright idea for a modern tree and Santa. This tree was made of very thin Apollo metal, pleated and attached to a centre pole in umbrella fashion. Three tiers of this made the tree, and hooks fastened beneath suspended the presents. Lighting came indirectly from under the sheets of metal and made gleaming reflections. For a Santa he used an aluminum mask with an abundant white beard, topped it with a stovepipe hat, and dressed a scarecrow frame in a long red coat. The fun of this might be augmented by having father or one of the guests dress up in the rig and pass around the presents.

CHRISTMAS decorations for an apartment, perhaps, where a traditional tree takes up more space than can be spared?' countered Woodward Fellows of Regent House. And he proceeded to describe a twenty-first-floor living-room where Christmas, a good old-fashioned red and green Christmas, was celebrated in a typically modern space-saving manner. Southern Smilax, looped around the ivory paneled walls in abundant trailing garlands, framed flat symbolic trees made of small-sized holly wreaths grouped together in the outline of Christmas trees; ten wreaths were wired together for each tree and tacked to the wall at regular intervals. Tree trunks were suggested by beaver-board pieces cut out and twined with sprays of Smilax.

Another apartment-house Christmas he suggested by making the wall sconces the centres of decoration. Loops of Smilax hung from the mouldings and outlined the wall panels, and in the centres of each panel the wall brackets were festooned with abundant clusters of poinsettias and Christmas greens. The same cluster was repeated over the fireplace.

IN a hospitable home where Christmas clings to many of its old traditions, the holiday decorations are much handsomer than the familiar tinsel effects. For on Christmas Eve in this rambling house down come all the window draperies in the living- and dining-rooms, and in their place (Continued on page 420)

A tree of Apollo metal in umbrella shape and a scarecrow Santa with aluminum mask. Russel Wright, Decorator





This studio apartment belonging to Miss Genevieve Glendening has one large room which can be adapted to many purposes. The walls are white, slightly rough in texture; the floor is covered with natural-colored fibre rugs; the furniture is white rattan and split willow with brown cushions. The larger pieces are upholstered in brown velvet. The couches are covered with orange rep and have brown velvet and lemon rep cushions

OVER THE ROOFS OF PARIS

Photographs by Wynn Richards





The dining section of the room extends along the terrace. At the windows are fine white voile glass curtains and dark brown velvet curtains which are pulled at night. The wall opposite is entirely mirrored. The dining table, which is illustrated on the opposite page, is white with a glass top, the under side of which is grooved and frosted to give a rippled effect. The plates are black pottery, the bowls white, the glasses amber. Light is furnished by old farm lamps of tin. The white split-willow chairs are also of peasant origin

The illustration above shows the long windows leading on to the terrace, with a game table set in front of them. At right angles to the dining side of the room is the bedroom alcove pictured at the right. This may be shut off from the rest of the room by the dark brown velvet curtains



CLAREMONT MANOR ON THE JAMES

A Seventeenth-Century Estate recently restored by General and Mrs. William Horner Cocke

BY EDITH TUNIS SALE

ON the south shore of Powhatan's River, down in Virginia, there is an enchanting Old World spot called Claremont Manor, now the property of General and Mrs. William Horner Cocke, whose history might be traced back to the English manor of like name. As the latter house, built by Sir John Van Brugh in the Shire of Surrey, was in existence when Queen Anne reigned, it seems safe to assume that a kinship may have existed between these two country seats between which an ocean rolls. English historians have described their Surrey dwelling as 'a low brick house on high ground' commanding 'a most prodigious fine prospect of the Thames.' Virginia's Claremont, in Surry County, is also a low brick house on high ground, but instead of the Thames, it overlooks the James River.

It was in 1639 that the grant of twelve thousand acres comprising the Claremont estate was made to Arthur Allen, who began — as may be discovered in the Courthouse at Surry — the present

building in 1660. Unfortunately, legend and tradition have been so closely interwoven about Claremont Manor that certain other facts connected with its founding are not quite clear. The gaps in the history of the plantation, however, serve only to preserve the provocative sense of mystery that surrounds it.

The old manor house, almost human in its personality, is markedly individual and has, in addition to its romantic history, a distinctive appearance which has recently been achieved. Quite different from the majority of Virginia country seats, the house, which from the river appears somewhat small, is placed on the southern edge rather than in the centre of the twelve-acre park, where dusky hemlocks and *Magnolia grandiflora* are in strong contrast to the moonlight glow of old mimosas, and where the bloom of an ancient cherry rivals the dogwood in May. Conspicuous among the ninety or more magnificent trees that throw shadows over the broad pleasance are walnuts

The old manor house from the river front appears somewhat small under the trees that tower above it, and yet from any angle it gives an impression of dignity and spaciousness

Photographs by H. Bagby





The porch, added as a summer necessity in more recent years, modified the perfection of the original T form of the house and yet contributed an interesting variation to the west front



from England and chestnuts from Japan, which tower above specimens of sempervirens boxwood accenting the lawn at various angles, and swamp myrtle taken from the near-by shore. Most notable of all are the ivory-trunked crapemyrtles and hedges of flowering almond. Great coffee trees with fern-like foliage define the southern forecourt, and a giant tulip poplar, its bole swathed with English ivy, overshadows the house upon the right.

Small though it appears from certain vistas, the Queen Anne house gives an impression of great dignity and spaciousness. Its general mass is altogether satisfying, and the harmonious relation between the main block and its dependencies is given by the interesting walls attaching the original office and the bakehouse, thus forming the forecourt and again recalling England's Claremont, which originally had advanced wings. The unusual proportions of the southern façade give the house a subtle interest and attraction that could have been attained in no other way. The sharp central roof interrupted by dormers, the clustered chimney stacks, painted white but capped with black, the fine dentil cornice, and the two quaint little windows nestling so closely to the classic doorway — these, with the unique little office, lend to the old structure a definite charm that quickens the least sensitive imagination.

The house lost the perfection of its T form when the west porch was added as a summer necessity, but it preserves this contour in certain chimneys to prove

The unusual proportions of the southern façade, with its sharp central roof and two quaint little windows set close to the classic doorway, give the house a subtle charm that stirs the imagination

the date of its erection prior to 1700.

Passage from the calm exterior to the glowing interior is effected through the south door into the reception hall, once the service end, but now charming and restful with gray-green

walls whose paneled chimney breast displays to great advantage the modillion cornice and winsome, childhood portrait of an uncle of General Cocke. The six-paneled doors flanking the fire breast lead into the drawing-room by way of alcoves which end at archways.

One senses that the inspiration of the drawing-room, the most important room on the ground floor, came by way of France even before hearing the story of the rare old furniture supposed to have been made for unfortunate Marie Antoinette. Brought from Europe by one of General Cocke's grandfathers shortly after the French Revolution, each of the seven pieces of this intriguing furniture discloses upon examination the name 'G. Jacob.' According to the Metropolitan Museum of Art, the great French cabinetmaker was H. Jacob. The other craftsman of like name, inspired by jealousy perhaps, moved his shop next door and plied a thrifty trade among a noble clientele. As the latter is known to have made for the French queen a set of acacia-wood salon furniture which corresponds perfectly with that at Claremont, the tale becomes more than traditionary. The drawing-room walls, enriched with a fine cornice and portraits of merit, reflect the putty color of the old French chairs whose slip covers of green and white linen show to high advantage above the delicate



The hall on the river side, originally the formal entrance, has woodwork of pine and a very lovely stairway with carved risers. Through the arched doorway one glimpses the drawing-room with its rare French furnishings. The Warfield Shops, Decorators



Although in the basement, the long dining-room with its oyster-white walls and hangings of French-blue moire is as light and airy as any room on the floor above. The walls of the library, pictured below, are paneled in pine and walnut, and the high-looped window hangings are of green satin damask



shades in the Aubusson rug and against the wine color of the satin damask which hangs over ivory gauze at each window. An old crystal chandelier adds sparkle to the room and creates a charming radiance by its reflected light on Adam mirrors. Conspicuous among other treasures is the rare English writing table whose built-on taper holder proves its great age.

From the enchanting drawing-room — which boasts five ways of entrance — the hall on the river side is reached, which was originally the formal entrance. Here the woodwork is of pine in natural color, ornamentation being restricted to the carved risers of the stairway. The walls are the color of parchment.

The entire area of the library walls on the opposite side of the hall is veneered with panels in bold profile carried out in walnut and pine. A mellow portrait of General Stephen Kearney, grandfather of Mrs. Cocke, looks down from the overmantel to lend, with the books that climb from floor to ceiling, great dignity and restraint. Dull green satin damask forms the high-looped window hangings within which are other curtains of ivory voile. From the library, a door leads into a most livable sunroom

through which one passes, by a flight of steps, to the basement, where a friendly taproom with Early American furniture and hand-chamfered beams adjoins the game room or smoking-room.

Two steps fall from this floor level to the sparkling dining-room which, with its length of forty-two feet, is the very heart of the house. Here the architect has achieved a triumph, for, though in the basement, the room is as light and airy as any on the floor above. The softness of the oyster-white walls enriched with delicate gouge work about window and door heads, chair rail and baseboard, is carried into the gauze glass curtains within high-looped hangings of French-blue moire. Some of the furniture is after Hepplewhite, some chairs Queen Anne, while the old Chinese rug is the color of dust with character arabesques in blue. The silver chandelier with blue glass *bobèches* and matching side lights, the rare bits of antique silver touched with translucent blue, reflect the sapphire velvet in the portrait of Mrs. Cocke which dominates the eastern wall. At the chimney end, the classic arches of the drawing-room are repeated.

The delightful little office used (Continued on page 420)



The rare old furniture which inspired the decoration of the drawing-room is supposed to have been made originally for Marie Antoinette, and was brought to this country shortly after the French Revolution. The walls reflect the putty color of the old French chairs, an Aubusson rug covers the floor, and at the high windows wine-colored damask hangings are looped back from ivory gauze glass curtains

GARDENS UNDER GLASS

*A Conservatory that can be easily
maintained and that will house
Plants from widely separated Places*

BY PAUL FROST

FOR some years I have been making every effort to persuade architects when they are building conservatories to carry the theme into fuller development by providing real gardens under glass, for which the only requirement is protection against the extreme rigors of Northern winters. Such conservatories or protected gardens, designed with an understanding of the few facts of climate really essential to plants, will prove a boon to horticulturists.

Secure from the extreme severities of climate within the walls and glass of this new greenhouse, plants may be



*Even in a climate where the winters
are as severe as the illustration above
shows, an enclosed garden can easily
be maintained if it is designed with
an understanding of the few facts of
climate really essential to plants*

*Doors between living-rooms and the
garden can often be kept open, giving
such an attractive vista as the one
seen at the left. *Acacia longifolia*
blooming in February can be seen*



established as they would be out of doors, for their character of growth and foliage, for seasonal displays, and for the qualities and distinction they acquire with age. Complete exclusion of frost is not essential — although

a much wider range of species becomes possible with that assurance. Practically all azaleas, so magnificent a race of plants as camellias, and the acacias are quite undisturbed by a few degrees below freezing if not unduly continued, or if there is not too sudden a drop after the plants are in active growth. On the other hand, in the protected garden temperatures need not, nor can they be, on account of the natural warmth of sunlight, maintained consistently low. The majority of plants even in Northern latitudes are quite accustomed to rises in temperature due to noonday sunshine, and if on occasion, for brief duration, temperatures are brought up artificially to those of the living-rooms, there will be no detriment to the plants.

In such an enclosed garden, with beds excavated to any depth (as there is no flooring beneath), and into which living-room, hall, or dining-room doors

*The illustration on the right shows
a corner of the garden with some
the plants growing in the ground and
a few in tubs and pots. The spectacular
plant with large white blossoms
is *Datura arborea* blooming in
November. Fig, jasmine, azalea,
and rhododendrons can also be
identified*



may open, we can do practically all that is done in our Southern states, in Western England, or on much of the Pacific Coast. Provided there is no requirement of continuously high temperatures in this winter garden, — and a finer range of flowering plants can be grown in temperatures below rather than above 50°, — one naturally commences with camellias. Scarcely another species maintains such luxuriance of shining foliage unattacked by insects — to which advantage is added a long-continued season of brilliant display from December until June — as do the varieties of *Camellia japonica*; while another of the species, *Camellia sasanqua* and its forms, completes the year with displays that commence often in summer and continue on through December.

Few plants have shown so extended a range of types in seminal variation. Forms of *japonica* appear in single white, single pure crimson, single pure pink. Sometimes they have rich formation of orange-anthered stamens. There are the semi-double with stamens and golden anthers mingled with the petals. There are the close, compact

formal rosettes that appealed to mid-Victorian taste, and there are the flaunting free peony types. Some are flecked with color or with white; there are those that are very small and those that measure over six inches across. Camellias, had we no other species, should give rise to conservatories or camellia houses designed particularly for them. They resent only continuous freezing and excessively high winter temperatures. They survive, in fact, though they cannot flower satisfactorily, in protected valleys out of doors on Long Island. But under glass, given a modicum of attention, they will maintain prolonged annual displays and luxuriance for generations.

With their brilliance of color, camellias are not marked for fragrance, except in certain varieties of the autumn-flowering *sasanqua*. Acacias, on the other hand, surpassing camellias in their wealth of specific variation, supply a powerful and most exquisite perfume in flowers that range in every tint of golden and orange and palest yellow, with the most marked diversity in forms of inflorescence and types of foliage. Not all of these are easily

grown, but the majority are happy in cool temperatures with the camellias, and the two most important species, *A. pubescens* and *A. baileyana*, will cover an extensive area, their pendulous branches following the rafters of a conservatory.

Ranking with camellias and acacias, and second to none for their long-continued and abundance of bloom, are the azaleas, of which the hybrids at our disposal are now seemingly numberless. Indeed the wealth calls rather for discrimination. Of the small-flowered Kurumes, Mr. Ernest Wilson of the Arnold Arboretum wisely attempted to designate fifty covering a full range of qualities so exquisite as to be unexcelled, and upon which it is well to confine attention to the exclusion of forms less desirable.

Still another race, the Sander azaleas, similar but deeply tinted and possessing their own distinct charm, have throughout their evolution in the greenhouses of Professor Sargent been subjected to most discriminating selection. Azaleas, at least young Kurumes,



This glass room is only 11' x 16', with its height varying from 8' to 11'. Ventilation is secured by the adjustable sashes in the roof

Rhododendron fragrantissimum in bloom in mid-May. This is a hybrid from parents native to the Sikkim Himalaya

when planted out among the camellias have proved not so easy to handle in these particular conditions of mine. Unless they are large and vigorous plants, they seem subject to disturbance at the roots. On the other hand, tubbed or potted they give no trouble whatever, and plants now four and five feet in height are annually full-flowered for several weeks in early spring.

As azalea is but a term to distinguish deciduous rhododendrons, all the wealth of those recently discovered in Asia, with their countless hybrids that British horticulturists for nearly a century have been producing, is at our disposal and well adapted to the cool greenhouse. Though the Quarantine Act prohibits the importation of these plants, they may be grown from seed by those provided with proper equipment, and will gradually find their way into the market. Of the few at present accessible in America, Pink Pearl combines an interesting and significant parentage with great vigor of stock and quality of flower, as does also the more recently obtainable Cornubia, one of the most superb rhododendron hybrids ever produced in England. Experimenting with this material for our winter gardens under glass will provide pioneering work for those who are willing to attempt it and should produce very interesting results.

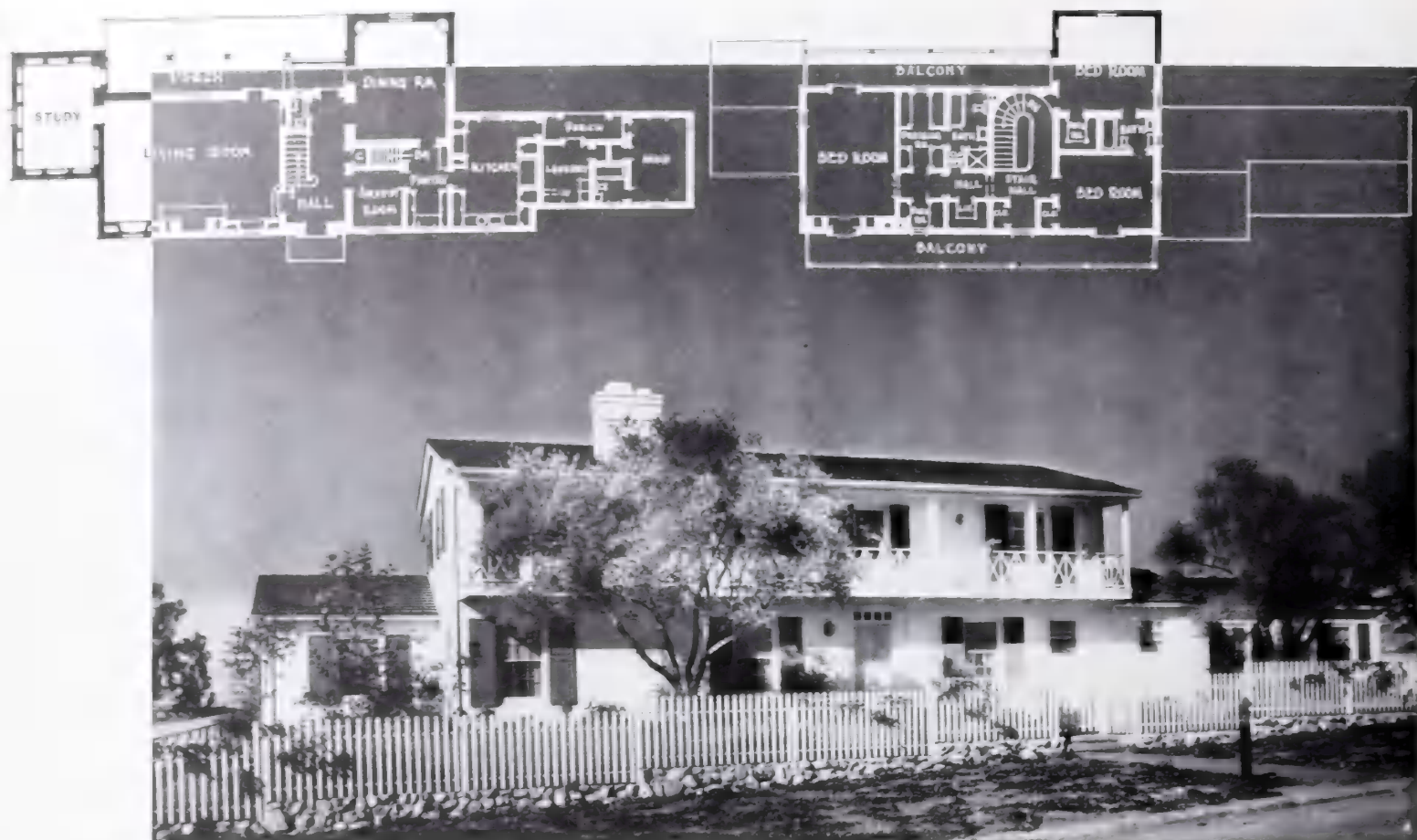
In addition to these races of plants great in their horticultural value are innumerable species, jasmines, Passifloras, daphnes, fragrant olives, the evergreen starjasmine vines, pittosporums for their beautiful foliage, the creeping fig for walls, and helxine from Corsica, which will cover ground in beds and advance as far into walks with its delightful mat of yellow green as footsteps will permit. All of these require little beyond protection of glass and walls, often until Christmas. Then a gentle heat, perhaps from one of the recently devised brass radiators occupying inconspicuously a minimum of space in the wall, will effectively exclude freezing and, as the days begin to lengthen, will hasten the development of buds, until about the first of March further heat no longer is necessary unless there are sudden returns of winter.

Ventilation is as essential as water for plants, and those particularly in tubs or pots. On sunny noondays with



temperatures above freezing, some circulation of air should be provided; and ventilators or doors must not be forgotten when temperatures fall below freezing. A few minutes of watering with a hose is generally sufficient once a week in the winter, but otherwise such a garden demands less attention than a bay window of Geraniums. There is a period, of course, at the outset, as the collection is being assembled, of as many exacting duties as one may care to assume, just as there would be in working out of doors, but once established, particularly if there are few details in the way of potted plants, a conservatory as large as the usual living-room can be maintained for the most part by two or three specific directions carefully followed in a few quite negligible moments of a day's time.

The greenhouse here illustrated is only eleven by sixteen feet in extent, while its height varies from eight to eleven feet. It is supplemented by a root cellar slightly smaller in area. Here have been gathered and (Continued on page 419)



Photographs by Linda Stoughton

CALIFORNIA AND NEW ENGLAND MEET

*The House of Dr. and Mrs. Harry J. Schott
at Brentwood Heights in Los Angeles*

WILLIAM H. HARRISON, ARCHITECT

THE owners of this house wished a home suitable to California and yet providing an appropriate background for their New England furniture. In consequence a ranch house of Monterey type was designed, combined with mouldings and details of Early American influence. The white picket fence enclosing a small dooryard garden also suggests New England, although from the balcony one may look out to the Pacific Ocean



The narrow balcony permits direct sunlight in the early morning and late afternoon and yet affords shade at midday. The walls of the house are of 'cement gun' plaster with a finish coat of white, troweled to a fairly smooth texture, and the paneled shutters and blinds are eucalyptus-leaf green



In the study above, the walls of knotty white pine have been stained a walnut brown and waxed, forming a mellow background for Colonial furniture and brightened by colorful hangings and hooked rugs



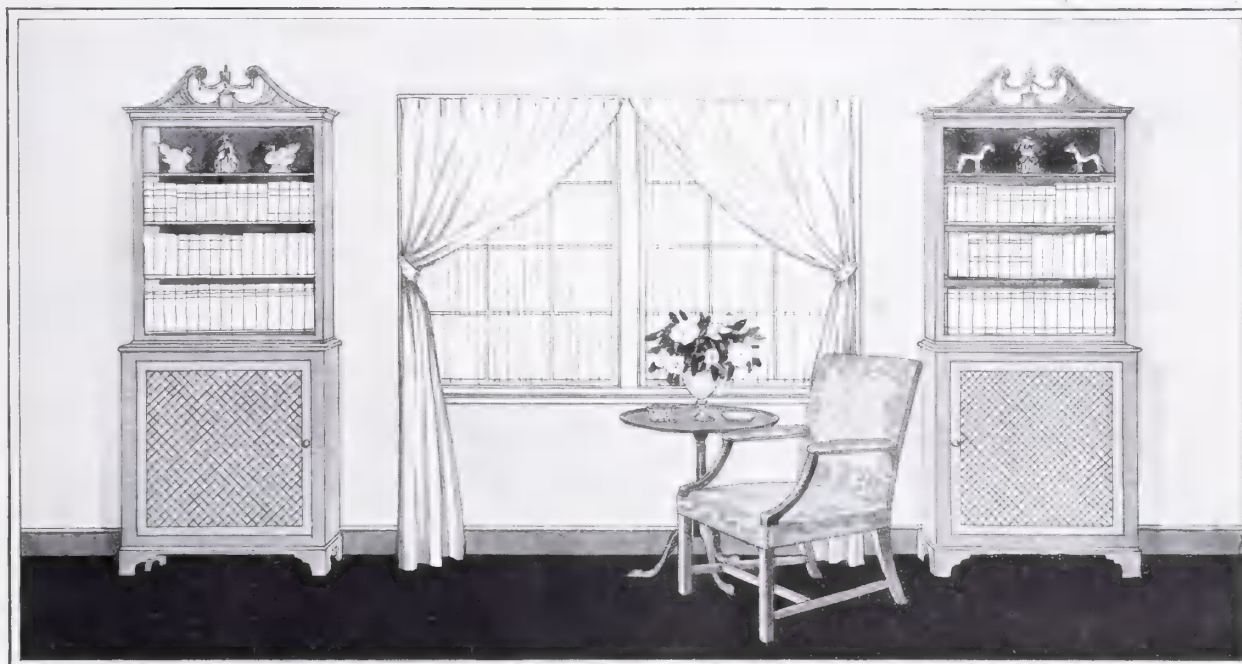
The walls and ceiling of the living-room at the left are of light buff-colored plaster with ceiling beams stained and whitewashed

PULLING A ROOM OUT OF THE DOLDRUMS

III. Getting rid of White Elephants by Camouflage

BY ETHEL LEWIS

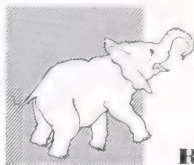
Drawings by Verna Cook Salamonisky



A high radiator to the left of the window threw this side of the room out of balance. To camouflage this defect, the radiator was concealed by encasing it behind a grille topped by a bookcase, and a balanced effect was achieved by building a similar bookcase to the right of the window. This one has cupboards below instead of the radiator

IT is always good fun to pull a room out of the doldrums, whether you do it by peppering it up with color, by reorganizing it, or by camouflage. Everyone loves to get the best of a difficult problem, which may mean taking care of an awkward architectural situation, making an old chair look like a new one, or hiding the unsightly radiators that will persist in spoiling an otherwise charming room.

Unfortunately nearly everyone has at least one white elephant that must be subdued. Occasionally it is only a matter of a little readjustment, but more often it is a case for ingenuity as well. And that is where the art of camouflage comes in, for after all that means merely hiding the essential thing in such a way that it is not too apparent to the casual observer.

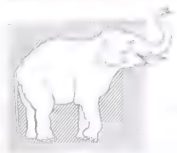


RADIATORS

How to hide the radiator is one of those problems that often seem unsurmountable. The sketch above shows how one old-fashioned high radiator was camouflaged so

that it became a decorative addition to the room. Sometimes it does seem as if the people who set the radiators just drop them down in the best wall spaces without consideration for the difficulties of placing large pieces of furniture. Though of recent years it has become a custom to set them under windows, it used to be a trick to place them next to the window. In this case the high radiator quite spoiled the wall space to the left of the window and threw that whole side of the room out of balance.

How to conceal that radiator and yet get the full benefit from it was the problem. Instead of hiding it we made a feature of it! First of all it was encased and so insulated that the amount of radiation was increased. When completed it occupied the lower section of a bookcase which was topped with a nice architectural pediment. It did not look particularly like a built-in bookcase, but more like a movable piece of furniture. In order to acquire the balance which the radiator had spoiled, we built in another bookcase exactly matching the one that housed the radiator. The only difference was that behind the grille work, which on the other side hid the radiator, was a good-sized cupboard. The room looked far more attractive than it ever had before and the awkwardly placed radiator was no longer apparent.

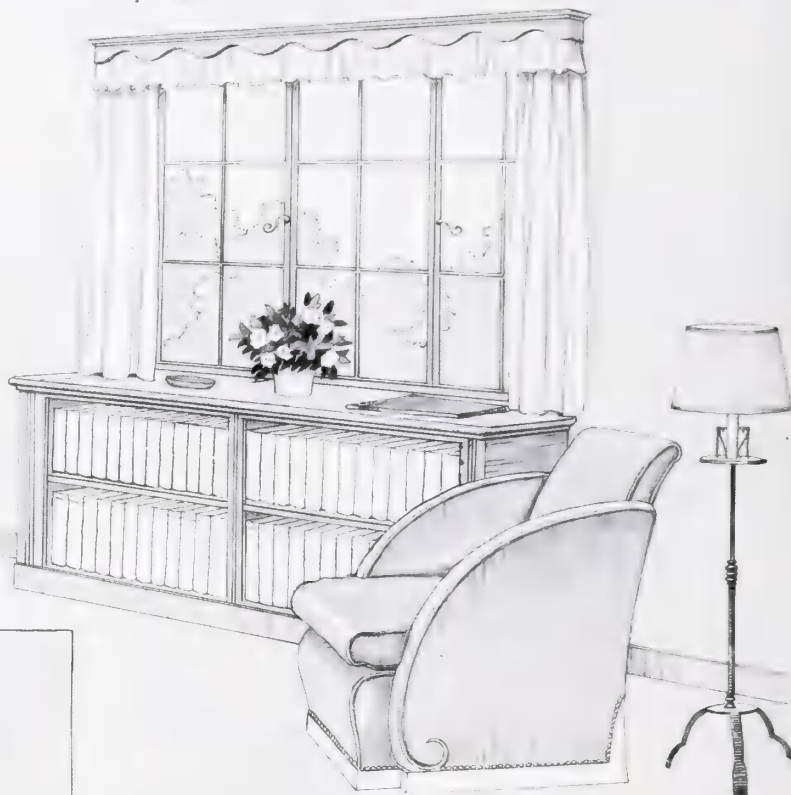


WINDOW GROUPS

Bookcases have been built in on either side of a fireplace so often that when we see one without its accompanying shelves it looks lonesome. But bookcases and windows are rather new acquaintances. It is strange that windows, which give a room light and color, are so often stumblingblocks in arrangement. In one large living-room in a most informal house there are four groups of windows which have always been decorative trials to the owner. Under two of them are radiators without even a shelf to camouflage their usefulness. When a table and chair were placed by each group, the ensemble of the room was broken up. If they were left alone, they looked flat and unused. The final solution worked out is shown in the sketch at the right. The windows, as you can see, were rather low, and there was a lovely and different view from each group. Under the two windows where there were no radiators we built in bookcases, the tops of which, level with the window sill, served as tables. The shelves extended the full width of the windows and so necessitated the use of short curtains of plain marquisette. This was then an ideal place for a comfortable chair for reading by day or by night. The two other groups of windows were treated in the same

way, the wide shelves hiding the tops of the radiators.

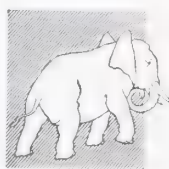
Corners in a room are often a problem, especially when they look blank and unoccupied and quite out of things. That is the place to build in a corner cupboard — whether for books and small *objets d'art*, or for extra china and silver, if it happens to be in the dining-room. The room will immediately look more completely furnished and more interesting with such a blank corner filled in.



Low bookcases provide an attractive window sill



Decorative panels blocking out an unused doorway

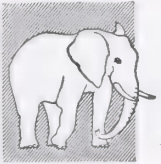


UNUSED DOORS

Too many doors often spoil a room, for they take up so much wall space and require so many lanes for travel. In some rooms a few of those doors are unnecessary and can be closed up at least temporarily. Occasionally a room that has opened off the living-room, perhaps even the dining-room, has to be converted into a different type of room. If there is another entrance to it, the wide French doors are not needed. If you can do a real job of rebuilding they can be eliminated, but there is a way to camouflage them if they have to stay where they are. The sketch at the left shows the solution. A frame was fitted into the main panel of the door and on it was stretched a piece of very decorative hand-blocked linen. This was held firmly in place by an inconspicuous moulding which seemed a

part of the new door. The resultant effect was that of two very handsome and decorative panels on that side of the room. They provided the perfect background for a fine old Chippendale chair and a small table with a decorative lamp that was quite in harmony with the *chinoiserie* wall panels. The door was successfully blocked out, a new wall space was created in each room, and a pleasant grouping of furniture made possible, all with a little camouflage.

The same general effect can be obtained by using wall-paper for the panels or by painting designs directly on the glass. The only difficulty with the latter suggestion is that it is not always easy to make a design which can be worked out over the little wooden strips that hold each small pane of glass.



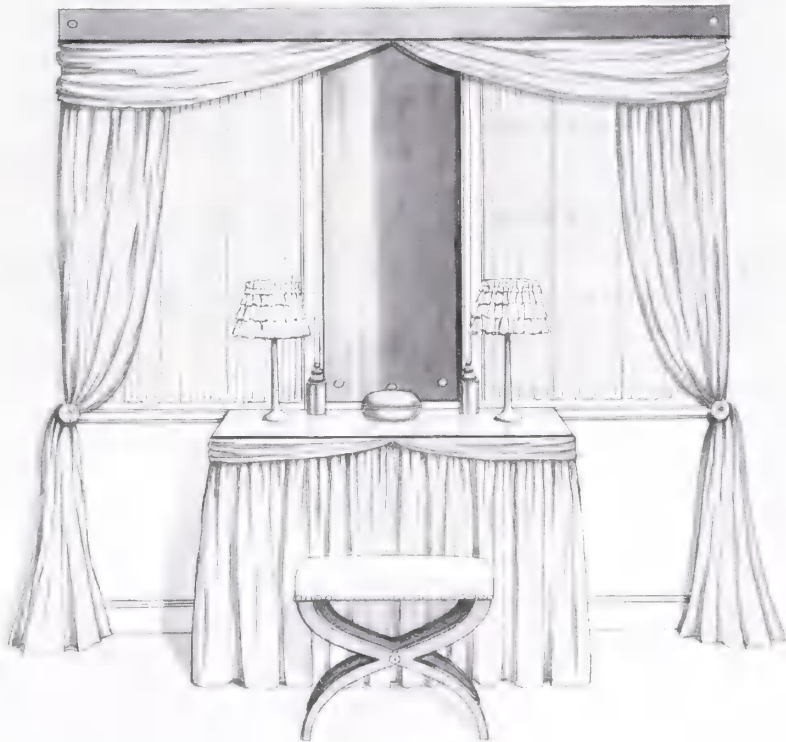
WALL SPACE

The bedroom, too, quite often needs some camouflage. A built-in corner dressing table may help an empty corner; a built-in dressing wardrobe might fill one side of the room. But the most difficult room is the one that has insufficient wall space. There may be a place for a bed, and let's hope it does n't have to face the light; there may be room for a dresser or chest of drawers, but where to put the dressing table is a question. The wall space between the windows is not wide enough, and to place it in front of either one would look rather lopsided. You might work it out as we did in the sketch shown below. There the space between the windows was eighteen inches and of no value for a piece of furniture. So we filled it in with a piece of mirror and built in a dressing table right there. The windows heretofore had to be treated separately, but with the mirror between they could be curtained as one wide window. The little draped dressing table which fitted in neatly had ample storage space on each side. The same idea could be worked out if there was a radiator under one or both windows, for the dressing table would fit in between and its top could extend for the full width of the two windows if need be. In front of a window is always an ideal place for a dressing table, and the mirror in this case served a double purpose. It hid or rather camouflaged that wall space and provided the necessary looking-glass for dressing.

Other Problems. The architectural difficulties are really the most serious, as they usually require the aid of a competent carpenter. One of the greatest offenders that people struggle with in vain is the mantel that is too high for the room and so throws it all out of proportion. For instance, one that is very familiar

to me was five feet three inches from the floor to the mantel-shelf, which leaves only three feet six inches to the ceiling. The whole thing was so high that the good-looking mantel ornaments could not show to advantage, and trailing vines and flowers had to be used. The one real solution in the effort to make it look a bit lower was to take a tuck in it. It so happened, and that is the usual case, that just below the shelf was a broad band some eight inches wide, and below that the rather good mouldings that frame the actual fire opening. By taking off one or two unnecessary bands or strips of beading the shelf was lowered ten inches. That immediately put the mantel down into the room, gave the shelf greater interest, and apparently pushed up the ceiling. It was a rather simple job and yet one that made a tremendous difference in that room. Some mantels need only to have unnecessary decorations removed, such as bunches of grapes or little beads that are already in danger of dropping off. Take off all the unnecessary ornament, paint it the color of your walls if you want to make it inconspicuous, and you have done a good piece of camouflage.

Another architectural problem is that of the room that looks too long and narrow and is therefore difficult to arrange comfortably. In one such room there were only two windows, and those in the end wall. They were flat and uninteresting and the whole room lacked charm. So we changed that end of the room by building out a false wall so that the windows were recessed. Incidentally that also took care of the radiators, which were under each window. The false wall cut the room down a bit so it was of better proportion and made two (Continued on page 420)



Making the most of a narrow space between two windows



WHAT constitutes a room in the modern style? Too often in America it has meant harshly angled furniture, metal chairs which could have been assembled by a plumber, and colors whose clashing should only be viewed through layers of theatrical gauze if the witness is to retain his eyesight unimpaired. Even in rooms less strident, warmth and a personal quality are nearly always lacking, for experimentation in this country has been more the result of superimposing an artificial style than working in one which responds to an inner need.

The small New York apartment illustrated, in spite of the fact that, with two minor exceptions, all of its furniture is old, is more modern in feeling than many interiors which bear the obvious marks of the Machine Age in their highly polished surfaces and sharp profiles. Of modern pictures there are several, but they hang in close proximity to a Greek mask of the first century B.C. and a Chinese painting older by ten centuries than themselves. Such blending of the old and new in a room whose dimensions

OLD WINE IN NEW BOTTLES

BY JEANNETTE LOWE

are twelve by fifteen feet is a comforting reassurance that good things of any period may harmonize so long as there is kinship in the spirit which dictated their design. What is modern in the design of these rooms would seem to depend upon a new approach rather than new materials. A realignment of values is apparent which has its roots actually in a new attitude toward living, and it has received its great inspiration in the new ideas in architecture in France, Sweden, and Holland principally. Experimentation both in domestic architecture and in decoration has gone further in Europe than it has here, and naturally enough the new ideas have been further thought out.

First of all there has been a simplification in the arrangement of rooms born of a desire for freedom of movement. Fewer pieces of furniture are put into a room; and

each piece is important primarily because it is destined for use, and secondarily because from a decorative point of view it is part of a unit. It is in this emphasis on mass that a modern room differs most radically from one of a conventional period design. Heretofore furniture and decorative objects have been considered individually as to their beauty and then arranged as a series of harmonious pieces. Today's standards are more concerned with the arrangement of furniture so that it may create a feeling of masses which are interrelated. To achieve this a sense of space is essential. Therefore everything extraneous must be ruthlessly eliminated.

It may be seen that when this new point of view is comprehended it is not necessary to abandon all one's old furniture in order to work in the modern manner, but by rearranging one's possessions in new lines it is possible to achieve a wholly modern effect. A state of transition exists

in all matters pertaining to decoration both in Europe and here, but the spirit which animates the modern style has been more completely digested abroad. It is interesting to see how successfully the apartment photographed expresses the fundamental concepts of the modern style.

Since one of the prerequisites is that a house and each room in it shall be arranged in strict accordance with the use to which it is to be put, it must be stated immediately that this apartment exists primarily not as a home responding to all the various functions of living, but as a *pied-à-terre* for occasional dining in town, dressing, and entertaining. There is no provision therefore for the three R's — no bookcase, no desk, no slide rule. It consists of an entrance hall, a living-room, and two bedrooms.

Entering the living-room, which opens from the hall, one finds an apartment in which beautiful proportions, a sense of space and order, are unusually impressive. Of light there is plenty, and rich, soft color, but not an extraneous object disturbs its restful calm. Three chairs and a sofa, all superlatively comfortable, lamps whose light is filtered through soft shades of

The simplicity displayed in the arrangement of the furnishings of this apartment expresses one of the fundamental concepts of the modern style. In the living-room Louis Philippe chairs and a Biedermeier couch have beige cotton upholstery, the walls are cream color, the ceiling a deeper yellow, and the curtains yellow wool. Two Chinese panels on opposite walls add much to the warmth of the room. Frank Everest Moffat, Decorator





In one corner of the living-room is a nest of Chinese tables of natural teakwood waxed, on which stands a small porcelain Tibetan figurine

silk, a couple of low tables for the ordinary impedimenta of entertaining — it is an atmosphere to induce profound ease. Its massing of wall decorations, each of which includes certain pieces of furniture in its pattern, gives a quiet rhythm. The eye is always entertained and never worried.

Browns and yellows are the predominating colors, but they range from dull beige in the carpet to pale gleams of gold in the Chinese wall panels. A warm cream color covers the walls and woodwork, the ceiling being painted a deeper yellow. This is a reversal of the age-old idea that the strong mass of color at the floor should diminish, not

increase, at the ceiling. The carpet was made in Munich, and its border is black, chartreuse, and white. The curtains are of yellow wool and the modern predilection for horizontal line is achieved in the windows by alternate stripes of clear and frosted glass, two crisscross bars of wood having been added to the ordinary window frames.

Of the two Chinese panels which hang on opposite walls, one is of the tenth century, the other is modern. Their rich but sober coloring contributes enormously to the warmth of the room. Under the old one stands a low Chinese walnut chest of the eighteenth century. Originally for the storing of food, it has a series of five shallow drawers and several deep cupboards with an elegant bit of carving in low relief at the bottom. The lamp on top of the chest was made from a brilliant blue-green vase, a piece of French porcelain of the eighteenth century. *Chinoiserie* and *le dix-huitième* have an affinity easy to comprehend, but in what other century than the twentieth would they be associated as near neighbors with so inconsequential a jade as is depicted in the modern German painting of a wooden doll entitled 'After the Ball'! A row of five white geraniums in as many ordinary earthenware pots stand in crisp and machine-like order on the chest.

A pair of Louis Philippe chairs, very low and comfortable, and a Biedermeier sofa are upholstered in a beige cotton material of modern German chevron design. The only other chair has a severely rectangular outline and is Louis XVI. Over it hang two eighteenth-century *boiserie* panels, originally over-doors. The low white tables which flank the sofa were specially designed and have tops of zenitherm, a very practical surface since it is impervious to spots. The pair of metal lamps came from the Exposition of Swedish Art held in Stockholm in 1930, and are quite modern in both design and material. The tops of their silk shades are covered so that there is no glare from them, an important feature when lamps are placed below eye level. Several green Ming dishes provide the room with square ash trays and strong color contrast. On a high teakwood base between the two windows

stands a carved stone cock with an almost Meštrović feeling in the flatly carved indications of the wings and feathers. It is from the rooftop of a Chinese temple.

In a corner is a nest of Chinese tables of natural teakwood lightly waxed. A porcelain Tibetan figurine of a priest stands on the top, and on the wall above it there hang three small objects, a list of which reads like a page of Edward Lear. A modern German tile, orange and white, hangs at the top, and below is a French Empire clock, a going concern, incidentally, and underneath that a terracotta Greek mask of the first century B.C. They make a curiously strong combination.



In the owner's bedroom the walls are white with a double border of Empire flock wallpaper. On the bed is a heavy dark material which is used also at the window, over which is draped a thin light fabric, thus reversing the usual arrangement

A glimpse into the entrance hall from the living-room reveals only rectangles in furniture and pictures. Behind the low Chinese tea table are panels of teakwood in different planes

A glimpse into the entrance hall from the living-room reveals only rectangles in furniture and pictures. A Chinese inlaid chest, a low tea table originally to eat from while sitting on the floor, and behind it a modern background of teakwood panels arranged in different planes against the wall. Pictures are hung as much for the pattern they make together as for their individual contribution in color and interest.

Two small bedrooms carry out further the same ideas as underlie the arrangement of the living-room and hall. They are extremely stimulating as regards the possibilities which they suggest for dealing with the very confined space allotted bedrooms in most apartments. Instead of the usual tiny box-like bedroom with its crowded and jutting furniture, each one of these has a restful arrangement which omits none of the essentials.

In the bedroom photographed the walls are white with

a border of Empire flock wallpaper. It is a double border with the irregular edges facing each other, so that the outline as it strikes the eye is an unbroken line. The bed, which is American Empire, is rather low, and is covered with a heavy dark material, the same stuff used in glass curtains at the window. A thin light material is draped over a window pole with Empire lions' heads. A complete and modern reversal of values is seen in this arrangement of light over dark curtains, and the effect is to enhance the size of the room by cutting up the wall less obviously. The floors are light in tone, the ceiling deeper than either floor or walls — again a reversal of the conventional values.



Buying Guide to New Furnishings

for NURSERIES

This 'Buying Guide' has been initiated to supply an answer to the common question, 'Where can I buy it?' All the furnishings shown in its four pages are available in large cities throughout the country, and have been selected because they are new and desirable from the point of view of both style and quality. For additional information about them, send a self-addressed, stamped envelope to Readers' Service, House Beautiful, 8 Arlington Street, Boston. The numbers are for your convenience in writing

Photographs by David J. Koser



For these maple pieces a background of white walls and soft pink woodwork is suggested, with a deep rose carpet and dotted cream marquisette curtains. The bed (1), with canopy to match the curtains, may be converted into a crib; the five-drawer chest (2) has wooden pulls; the floor lamp (3) with three-legged base has a shade decorated with Mother Goose characters; the child's chair (4) has a woven rush seat; the wicker bassinet (5) has rubber-tired wheels and top of pale blue silk and lace; the wooden doll carriage (6) is made to withstand hard wear, and the other toys are equally practical

Of Maple

AS ARRANGED BY BEST AND CO.



For the nursery finished in the more modern manner, this furniture of sturdy construction is particularly good. This is all finished in a rich gray-blue enamel with chromium pulls, and is used here with cream walls, French-blue woodwork, spread and curtains of cotton with varying stripes of rose red, and a navy-blue woven cotton rug. The bureau (7) has three capacious drawers; the lamps (8) and mirror (9) are of chromium; the table (10) has a black waterproof top; the chairs (11) have cushions to match the curtains; the cabinet (12) holds both books and toys; the bed (13) is especially designed to hold the bedclothes tightly in place

Modern

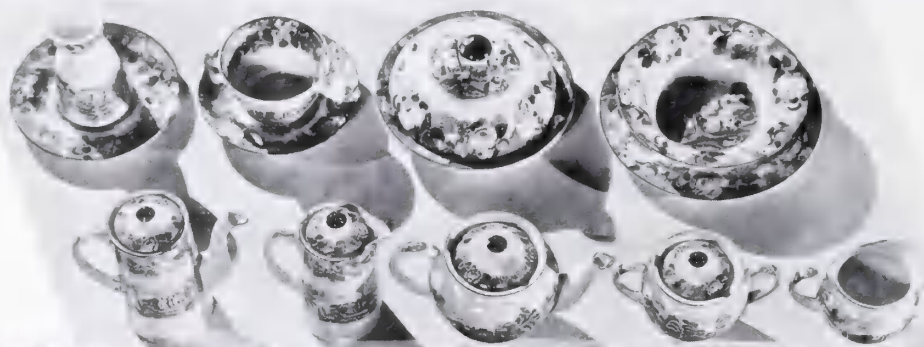
AS ARRANGED BY MARSHALL FIELD AND CO.

Photographs by Wynn Richards



For Breakfast for One

On the wicker breakfast tray (14) which has deep pockets for letters and papers, and a removable top with gayly patterned chintz covered with glass, is a set of Wedgwood pottery (15) of very fine cream glaze with fluted and classic leaf borders and leaf finials suggesting Adam inspiration



The design of this set (16) with pink foliage border and quaint Old World rural scenes in the same coloring has survived in popularity from the days of Georgian England and America to this more sophisticated age



For those who like their china less decorated there is this most attractive set (17) with the coffee service in interesting square shapes. This modern ware has a rich white glaze with moulded borders enhanced by bands of brilliant apple-green



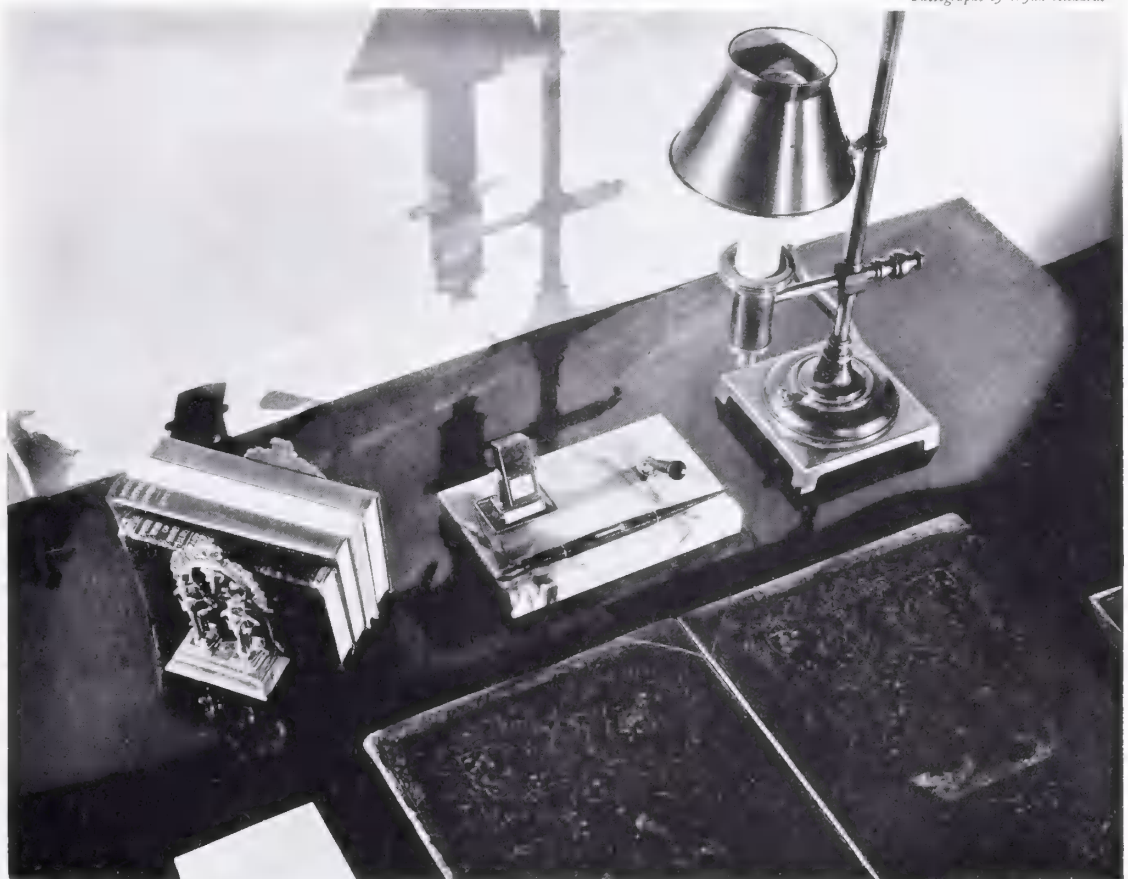
This set with a floral pattern (18) is known as the 'Rambler Rose' design. It has dark green border lines and a delightful pattern of nosegays consisting of pink roses, lavender anemones, and blue morning-glories

The articles shown in this page are from STERN BROTHERS [14], JOSIAH WEDGWOOD & CO. [15], EDWARDS BROS. [16], THE STURGEONVILLE POTTERY CO. [17], EDGE HARTLAND & CO. [18]

Photographs by Wynn Richards

For the Library Desk

Assembled here are a lamp in antique brass with red enamel trim and shade (19); an onyx pen tray and holder with calendar (20); finely carved book ends of gold-washed brass, representing Hindu deities (21); and a portfolio (22) copied from an old Persian manuscript



The larger fountain-pen holder (23) combines green Brazilian onyx with black Italian marble; the smaller one (24) is black enamel with gold-plated mounting. The wooden book ends (25) are in black, white, and yellow



The objects at the right are also suggestions for book ends for those with nautical tastes. The fish (26) are of sea-blue glazed pottery with black spots and fins, and the snail (27) carrying its spiral shell is of terra cotta with soft translucent white glaze



As an interesting contrast to the naturalistic representations of fish and snail above are these stylized figures of cat and elephant (28) which will serve as book ends. These come in copper, brass, or in chromium



The articles shown on this page are from: ERSKINE DANFORTH CORP. [19, 22]; L. E. WATERMAN CO. [20]; MITTELDORFER STRAUS [21]; W. A. SCHAEFER PEN CO. [23]; PARKER PEN CO. [24]; GEO. F. BASSETT & CO. [25, 26]; SYBIL WILSON [27]; CHASE BRASS & COPPER CO. [28]

Photographs by Richard Averill Smith



This chair shows a thorough job of upholstery with firm construction and a good grade of materials. Note the way the edge is shaped and held in place and compare with the illustration on the opposite page. Note also the number of cords that tie the springs. These are knotted around them, and also knotted again where they are attached to the frame. The covering of the springs is of good-quality material, firmly stitched to the spring to keep it steady and taut

QUALITY FIRST

III. Dr. Jekyll and Mr. Hyde in the World of Upholstered Furniture

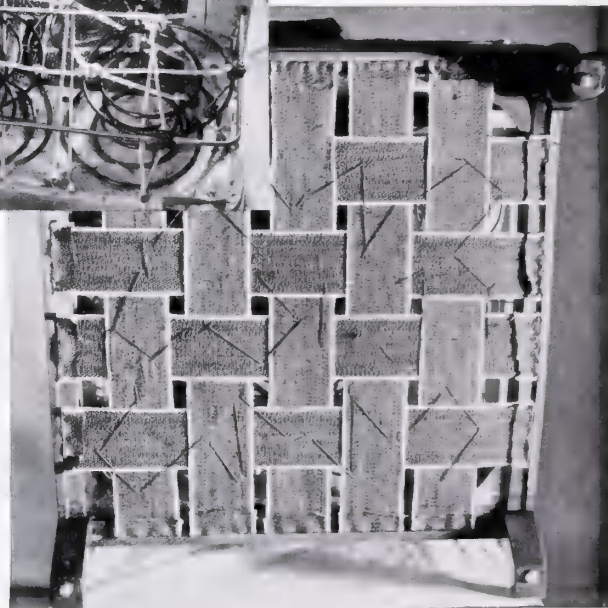
BY LUCY D. TAYLOR

Two chairs in two different stores. The salesmen call them by the same name. One is priced \$29.98 and the other is \$98.00. To the casual buyer who is inexperienced in the ways of upholstered-furniture construction their general aspect is about the same, and the question immediately arises, 'What would I be paying for in that \$98.00 chair?'

In all justice to the situation in hand, it might be more to the point to turn the question around and ask, 'What am I paying for in the chair that costs \$29.98?' The chances are that the buyer of this chair is getting a travesty on upholstered furniture even though outwardly the piece seems genuine. He may discover, for instance, that the wooden frame is made of old box boards; that it is guiltless of anything known to the cabinetmaker as joinery; that it has the cheapest sort of spring construction — the kind that will succumb with sighs of relief at an early opportunity; that the covering of the springs, if any, is of the cheapest gunny sacking or muslin; and that the small amount of stuffing is merely the sweepings from the floor of a damp, dark, dirty workroom. These pleasant possi-



Note, too, the number of strips of webbing under the chair, its firm texture, interlacing, and the way it is tacked to the frame, and compare with the illustration on the opposite page. Illustrations on this page by courtesy of Palmer and Embury



bilities may all be bought for the munificent sum of \$29.98. Rip the piece open and check it for yourself.

For the higher price — and there are many good grades between — one finds careful construction and sanitary materials of character and substance that promote comfort as well as durability. Both reasonable time for the accomplishment of good work, and the skill that comes only through long years of training, have gone into its making along with the better materials. Moreover, its workmen have been given a wage allowed them to keep their children out of factories, and sanitary working conditions.

To the buyer accustomed to look for quality in furniture, there are differences in the exterior aspect of these two chairs that are easily discernible. Upholstery cannot be skimpy very much without evidence of it in the exterior

lines; unskilled workmanship and cheap short cuts are apt to be indicated in the proportions and modeling of the upholstery. These are danger signals to the connoisseur.

We cannot all, however, afford to pay \$98 or more for a chair, even though we appreciate its worth. But that need not necessarily mean decorative defeat for us. There are simple pieces of furniture that have the quality and sincerity of folk songs and that are openly only what they purport to be. Some of our most satisfying antiques were originally inexpensive. But they were so simple and straightforward in style, so sincere, that even to-day they are setting standards of excellence for us, like the old folk songs.

My price limit in chairs is, say, in the neighborhood of \$30 to \$40. There are constructions and materials that can give me good value at this price, but not if I insist upon finding for this sum the exterior appearance of the more expensive types. There are good standards of quality that can be demanded by consumers within given price ranges, and manufacturers could be forced to mark their goods plainly so that the public would know for a certainty what they were paying for. This would be a protection to all of the good manufacturers, and price cutting and unsanitary or inferior materials could be to a great extent eliminated.

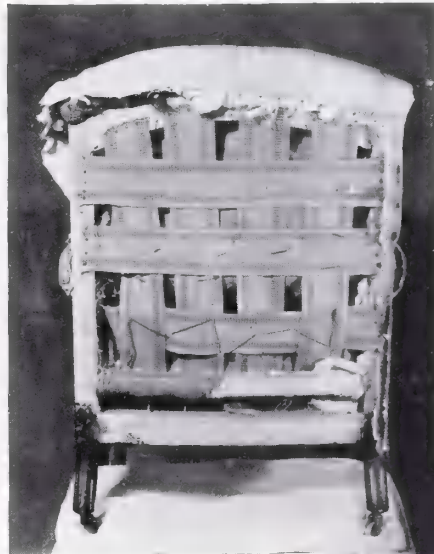
And even at the very low prices at which thousands of our people are forced to buy, there is still something that could be produced honestly, cleanly, and satisfactorily.

But it would not show a clumsy attempt to reproduce something that can be made satisfactorily only at a higher price. Up to date, no extensive effort has been made to design for this less expensive market with the cardinal points in mind of sanitary materials, reasonable durability, decent working conditions for the worker, and intelligence in design. In the meantime, owing to the late unpleasantness of financial conditions, the market has been flooded with cheap, shoddy articles which, because they have been made with certain resemblances to better grades, have fooled many people into buying them.

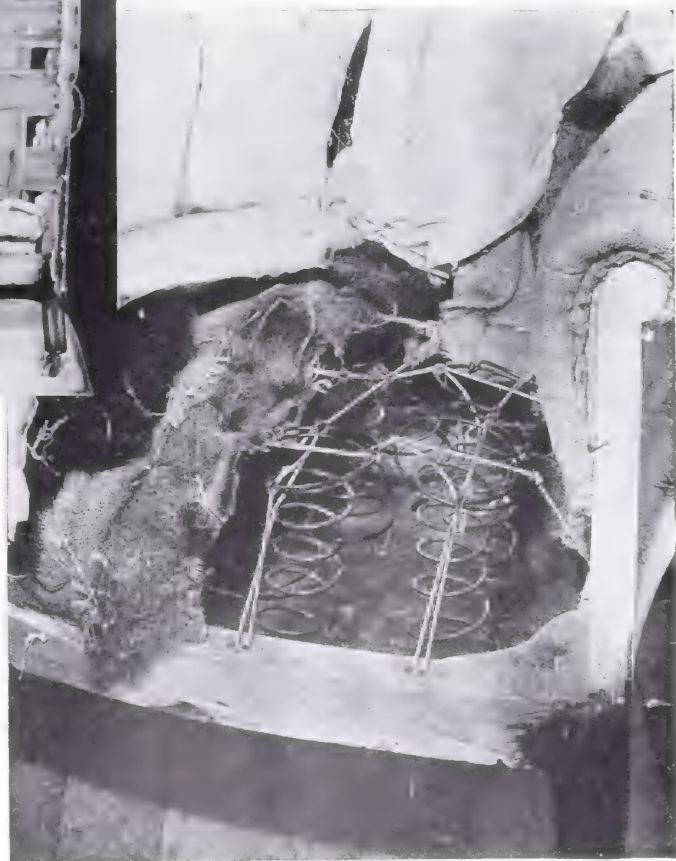
It has taken the labor of centuries to come to our present point of development in upholstered furniture. Sofas and easy-chairs were unknown in earlier times. It remained for the Victorian age to develop ingenious contraptions of multitudinous springs and over-stuffing as ugly as the greater portion of the rest of their furniture. But the chairs had a way with them! They fitted our human bodies and backs. And it is much to the credit of our present-day manufacturers that they have shorn the Victorian over-stuffed and over-padded monstrosities of their most obnoxious features and refined them to acceptable designs that are admirably adapted to rooms with the older, more formal period pieces. Moreover, under good factory conditions these pieces are being made better than they ever were before, so that an analysis of high-grade over-stuffed furniture of to-day gives us actually a much better

standard than that of the past, with the exception of the more formal period types. Thus this generation has made a real contribution to furniture history in its finest pieces of upholstered furniture.

The back of this poorly constructed chair shows webbing of inferior quality, not interlaced, and not properly tacked. Compare this to the back and bottom of the chair on the opposite page



Although this chair cost nearly as much as the one on the opposite page, its workmanship is slovenly when compared with it. Notice, for instance, the coarseness and sleaziness of the material, its careless disposition, and the lack of stitching to hold it in place. Note also the unevenness in tying the springs and the few cords and knots. This chair needed repair almost before it had been used





This chair represents an honest compromise. A standard-made roll with pig's bristles takes the place of a fine hair edge, and metal bands are used to support the springs in place of webbing



This cushion, although not as good as the one shown in the first chair, is better than the second. It has pig's bristles each side of the spring and then a layer of good-quality cotton over the bristles

It is impossible to tell with certainty what is inside an upholstered chair as we stand and look at it. As with cabinetmaking, our best guarantee at present is the merchant, and his best guarantee may in time come to be a printed tag stating a certain standard which will serve as protection against the widespread misrepresentations made to the public about inferior articles.

Among the hidden values of an upholstered piece, first consideration goes to the frame itself. This should be mortised and tenoned or doweled with proper corner blocks

for additional support. If it is a good chair, it is as strongly made and put together as though it were to be used without covering. The wood is good kiln-dried lumber — not slab wood or box wood — and is well worth its price.

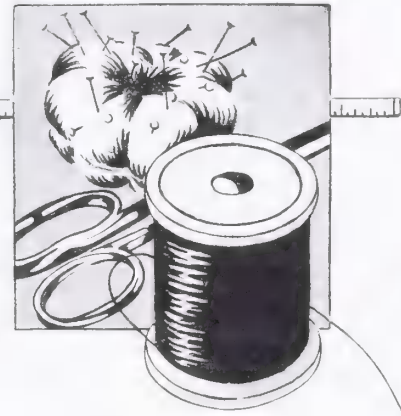
The second items for consideration are the webbing and the springs. These are of paramount importance and are two of the places where shoddy materials or careless workmanship are most harmful. In fine upholstered furniture, the old-fashioned webbing is always used in preference to any of the cheaper modern substitutes. This is because of the resiliency of the webbing, an important characteristic which is not found in the present cheaper metal bases.

Webbing itself varies greatly, as well as the methods by which it is put on the chair. The best webbing is imported, is of linen and wool, and far outwears the domestic makes that contain a liberal percentage of jute. The former is not only more resilient, it is also tougher and stronger. Jute has a tendency to snap eventually and give way as the oil upon it gradually evaporates. The mode of placing the webbing, the way of turning it for tacking, and the placing of the tacks also increase or decrease the durability of this foundation. Cheap chairs with webbing are likely to have a minimum amount of it, and this not placed to withstand strain. The strips are also likely to be a little short and to be turned under instead of over as is done on first-class work. These differences of a few inches show up in mass-production costs. Skillful tacking is also necessary to keep the web from breaking and to equalize the pull on the strips. Both are preventives of sagging springs.

The modern short cuts vary in their advantages and disadvantages. Sometimes the springs are placed upon metal supports that are supposed to take the place of the webbing. The best of these are strong, but lack the comfort of the finer webbing. The poorer types, which are often tacked upon thin sheets of wood placed across the bottom of the chair, are sad substitutes. The presence of a wooden base usually means cheap construction that does not come under the head of investment.

The springs themselves and the way they are tied are of equal importance. It takes an experienced workman to tie springs so as to give the right play and not place undue strain upon the cords. It looks easy enough — until you try it. In cheap furniture, the twine used for tying is seldom of good quality and the tying (Continued on page 418)

HOW TO DO IT



New Covers for your Chairs

Try Being Your Own Slip Upholsterer

THE well-tailored slip cover of to-day bears little relation to the bulgy, bag-like cover of a few years ago, which was used only as a protection against dust, and seen only by the caretaker as he made his rounds through a closed house. Now that slip covers appear in all sorts of rooms, formal and informal, town or country, summer or winter, they have advanced far in style, with their trim lines, perky flounces, and smart fabrics.

Any decorating style as widespread as the use of slip covers creates in time the desire to try one's own hand in the making, for so often the labor cost is more than twice the cost of the material. Anyone with a fair knowledge of simple sewing and the sewing machine should not hesitate to attempt a slip cover. A knowledge of dressmaking is a decided advantage, for just as the plaits must be matched in little Mary Jane's gingham school dress, so must the

look. Materials to be avoided are those of open weave, which would have a tendency to stretch easily during the process of making or later during cleaning. Also avoid the cheap sleazy chintzes which will not wear long enough to warrant the time spent in making and will stretch out of shape or disintegrate completely with the first cleaning.

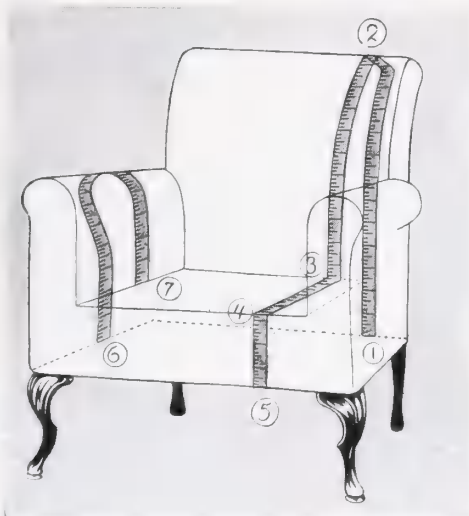
Before you actually start work you should have at hand the following: sharp cutting shears, tape measure, yardstick, box of pins (preferably dressmaker pins which have the smooth fine points), cotton thread to match material used, sewing machine in good working order with stitch adjusted to eight to ten stitches to the inch, material itself in the correct amount (see sketch with directions for measuring material required), any trimming that is to be used, tailor's chalk or a colored crayon, and — patience.

Perhaps it would be wise to list here, before giving detailed directions, the different ways of finishing the seams.

There are the double-stitched seam which the dressmaker knows as the French seam, but which is left on the outside as a finish; the bound seam which has usually a material similar to the chair material, but in contrasting color (that is, chintz binding on a chintz cover, and so on), applied to the right side, outlining and finishing the seams; and the corded or welted seam, which is the most professional and the one that will be described here. The welting or cording may be bought all made for a very nominal sum from your favorite decorating shop or department store. Often it is possible to borrow a piece of welting on memorandum, returning what is left and paying only for what is used, as it is difficult to estimate the amount required, and most annoying to finish with a few inches too little or several yards too much.

There are two schools of thought in the slip-cover world. One which asserts that a pattern for a slip cover is not only desirable, but essential, and the other school (the professionals), which

scorns such an idea, cutting and pinning the material right on the chair to be covered. If several covers are to be made for one chair, I think a pattern might be of considerable help, but for a pattern to be of any practical use, it must be perfectly fitted and cut, and the work of making the first cover is just about doubled thereby. However, with a pattern of firm unbleached cotton, at a cost of a few cents a yard, a careless snip of the scissors would not be such a



Take measurements for a slip cover as follows, referring to numbers in sketch: Outside back, 1-2; inside back, 2-3; seat, 3-4; front, 4-5; outside arms to seat, 6-7, doubled (front of arms will come out of width of side)

For 36" material, add all the above measurements and to this sum add ample allowance for seams and tucking in. Also allow extra for ruffle or for covering slip cushion. More material will be needed if the pattern must be matched or design centred. For 50" material one third less will be needed

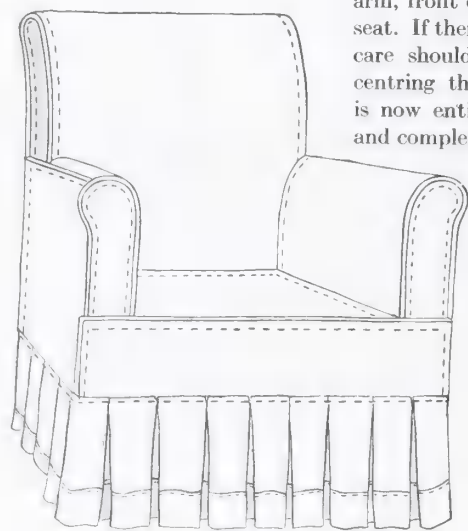
design of stripes, plaids, or flowers be matched on the finished slip cover.

The materials best suited for slip covers are the hard-woven cottons, such as glazed chintz, twilled cottons, jaspé materials, cretonnes, and such. Linens — printed, plain, or Jacquard — may also be used. In formal rooms satin and brocade are appropriate, and are made with such cleverness that they have a very permanent

tragedy, and might easily mean a saving of several dollars' worth of expensive material. Here I shall suppose you are not making the pattern, but should you wish to take this precaution follow the same directions for cutting the slip cover and mark the pattern with notches or crayon marks for matching, or any other indicating marks that will help in putting the finished cover together.

Shall we now begin? For the cover with the welted seams, cut and fit the material *wrong side out*. Begin at the outside back of the chair. Be sure that centre of material is centred on the chair and that the threads of the material run straight up and down, as any bias tendency results in stretched, puffy effects that are impossible to get rid of. This first piece may be pinned in one or two places right to the chair, just until the work progresses. Next, cut the *inside back*. This is one of the most noticed pieces in the finished cover, so plan this spacing well to get the very best effect when finished. At the outside edges of the chair allow at least an inch for seams. At the inside edges, such as the back of the seat, allow as much material as can be tucked into the upholstery, according as the chair is made. This allowance is most important, as it prevents the cover from crawling up out of place when the chair is being used. If I may refer once more to dressmaking, it is the same principle of allowing enough leeway at the arm size so that when the arms are raised the dress will not leap up over the knees.

With the outside and inside pieces cut, the actual fitting begins. With the seam standing up straight at edge of chair, pin pieces of material to each other. Smooth material constantly and put pins in to make a solid row — that is, have the pins practically touch. These pins mark the stitching line later and it is imperative that they make a trustworthy guide. Continue cutting, fitting, and adding pieces in the following order: outside of arm, inside of arm, front outside of chair, and seat. If there is a cushion, special care should again be given to centring the motif. Your cover is now entirely *wrong side out* and completely pinned together.



Slip cover fitted to chair wrong side out, with dotted lines showing basting of seams

Slip cover as finished with box-plaited ruffle, welted seams, and loose-cushion seat (right)

Readjust any pins to improve the outline. A few minutes of precaution right here may save many moments of ripping later. Assured that the cover is just as smooth as you can make it, determine where the opening is going to be — at the right or left back leg. If you know where in the room the chair will stand, plan the opening to be in the least conspicuous place. Take out pins as far up as necessary and mark this opening with a crayon mark. Later this opening should be finished by binding, and fastened either with upholsterer's snaps at intervals of three inches or with a talon fastener, which may be bought at the notion counter of a department store.

Now you are ready to lift the cover from the chair.

The next step is to turn the cover to the right side and insert the made-up cording into the seams, removing a few pins at a time and basting with strong even basting. Try the cover on once more to be sure you have not distorted the seam lines during this operation, and then stitch seams. The stitching should be done

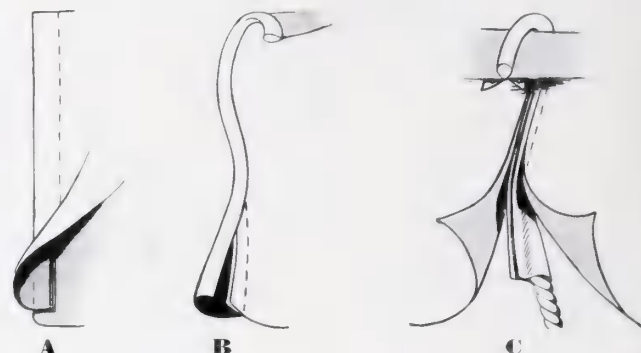
from the wrong side so that on the right side it does not show.

A flounce may or may not be used. If it is not used, a row of cording usually finishes the bottom. A short flounce is more informal than a long flounce. Flounces may be gathered or box-plaited. The latter is preferred, as it carries out the tailored effect and looks much smarter than the gathered style. Plan the depth you will need for the flounce, add an inch for the bottom hem, and allow a bit more for joining it to the main cover. Pieces of material should be joined together, two times around the bottom of the chair for a gathered ruffle and three times for a box-plaited one.

A. Double-stitched or French seam

B. Bound seam with applied binding which outlines and finishes the seam

C. Corded or welted seam — the most professional method



After joining the strips for a plaited ruffle, hem the bottom edge, stitching from the right side to ensure an even stitch. The plaiting may be done right on the ironing board, folding and pressing the plaits in place, evenly spaced. The flounce should be attached to the cover by a piping cord.

Remove bastings; trim off seams to one quarter to one half inch; press the cover if necessary, and fit to the chair. The same plan is followed in making a cover for a couch. Scraps of material should be saved, as they may prove invaluable for patching worn places later.

As a rule dry cleaning is to be desired rather than laundering, since the former process takes less out of the material than the latter. Also there is less tendency to shrink or stretch. When the first signs of soil appear (usually on the arms) it is possible to delay the professional cleaning by the careful use of any of the approved cleaners, either liquid or dry, just for a spot or two.

Now that the whole interior of your room may be changed by different covers, it is the style to have several for each piece of furniture, and an actual necessity with the use of the white and delicate tinted formal fabrics that are so much in use just now.

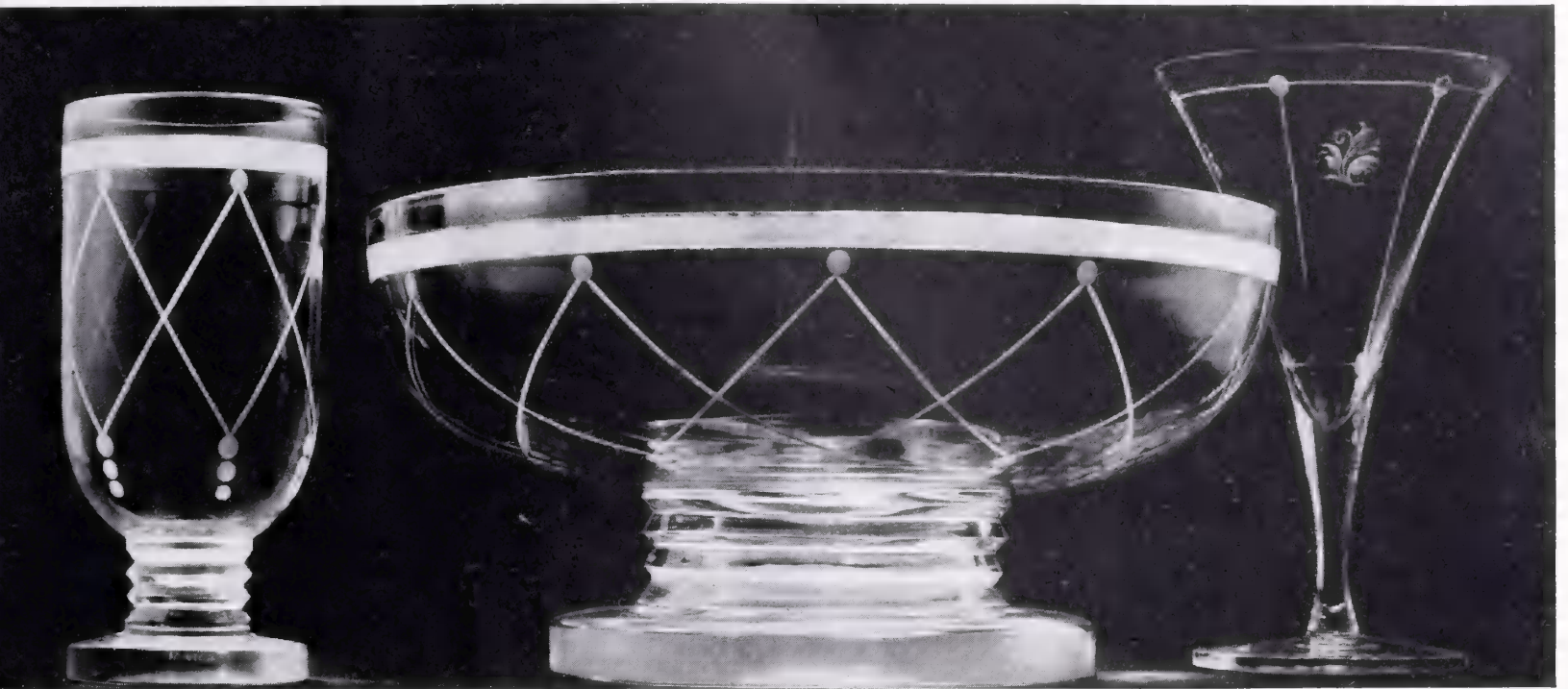
So why not try your hand at being your own upholsterer? Follow the rules, start with a simple chair or couch, but don't become so inspired as to dash out some morning for a length of chintz, with the idea of producing a finished slip cover to impress a group of friends invited for a one-o'clock luncheon.



The new Saint Tropez design with its smart frosted design. Goblets \$48 the dozen.

A gracious bowl for flowers or fruit in the Saint Tropez design. Only \$16.

The new Riviera design, gay with its finely engraved flowers. Goblets only \$48 the dozen.



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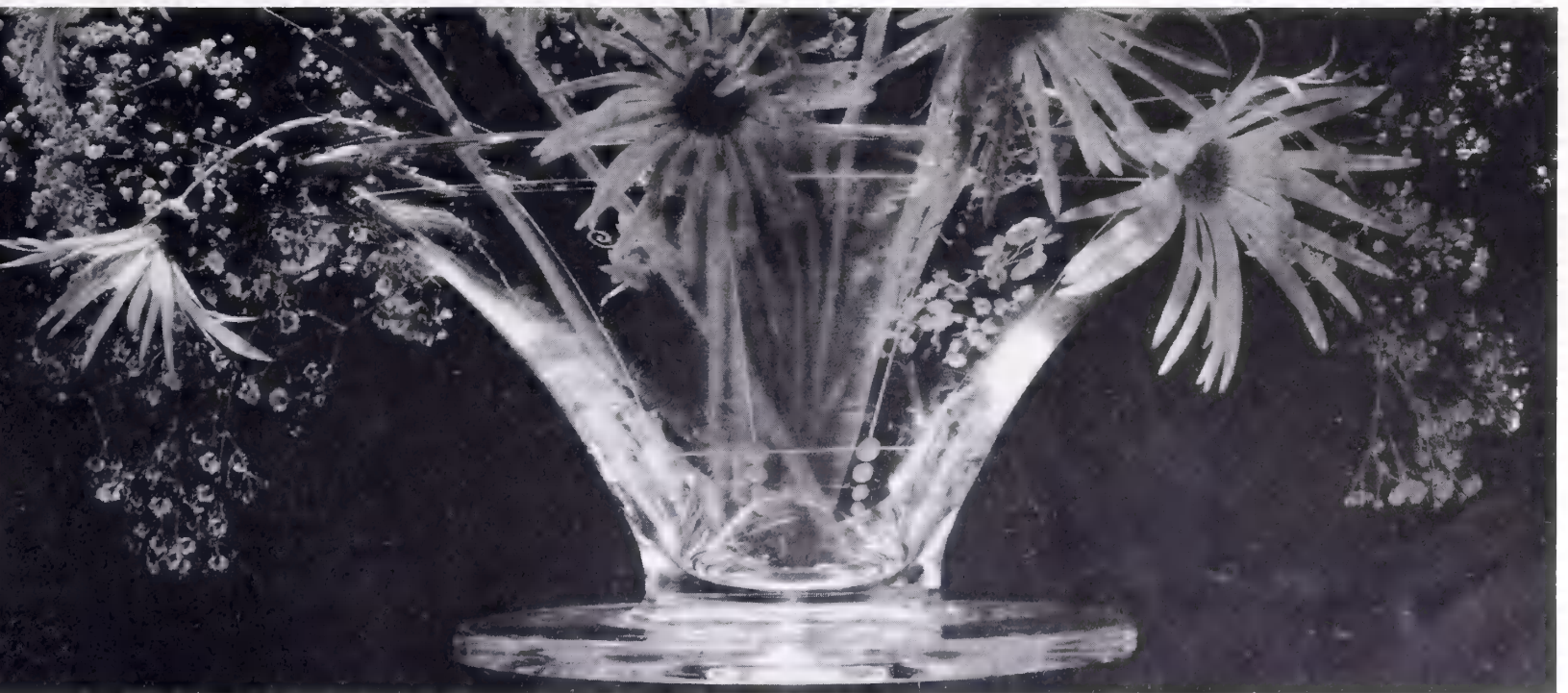
The beauty of a hand-created thing is precious. Glass as exquisitely brilliant, as crystalline, as Steuben can only be made by hand!

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The new Steuben designs for fall are a delight—so different, so modern. The prices are a joy, too. You won't be able to resist them. And since every design is an open pattern, it's a wonderful time to supplement the Steuben you already own.

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QUALITY FIRST

[Continued from page 414]

is furthermore reduced to the smallest possible number of knots and strands. In fine work, the springs are not only tied front and back with a double set in the centre and to the outside edges, but also diagonally. The muslin or burlap covering over all of the springs is thus prevented from sagging between the cords and the spring surfaces. The springs must also be set firmly as they are tied or they will soon give a seat that tips. All of these refinements mean time and skilled work. They cannot be done satisfactorily by cheap labor.

IN cheap furniture, the operations that follow these two primary and fundamental ones are curtailed nearly to the point of elimination. In good furniture, the process is briefly as follows: over the springs is placed a heavy piece of burlap to which the former are sewn, as they already have been sewn to the webbing; the stuffing is then applied. There are several standard methods of doing this that are graded according to expense. Probably there is first a thin layer over all, then a carefully made 'pocket' that forms a finely modeled rolled edge which is carefully stayed by sewing. Over all this is the finishing layer, likewise carefully placed and covered. The details are too complicated for description here, but the fact should always be clearly borne in mind that each part is thoroughly stayed so that it cannot shift from place to place—just as is done in the case of the fine mattress. In good upholstery, there is always a finishing cover over the last layer of hair. In the cheaper grades this is omitted.

The materials used in fine upholstery are the best obtainable. The most expensive pieces are made with pads of finest down. Although this practice applies only to special work, the same quality of down is used in all really fine-quality loose cushions. There is no substitute for it. In excellent grades of furniture that do not fall into this specially luxurious group, the best of horsehair is used for the regular padding, exclusive of the loose cushions. Sometimes vegetable substances are provided as substitutes. They are satisfactory in so far as cleanliness is concerned, but do not have the same resiliency as the hair, nor wear as well. In the poorer grades of furniture, the hair grows cheaper and is 'mixed,' as in the case of the mattresses. Sometimes it is eliminated entirely and tow and excelsior are substituted. In such cases, if there are loose cushions, the chances are that they are made of springs covered with cotton padding. Sometimes this cotton padding is also used on the inside of the chair instead of the better materials.

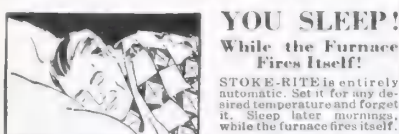
The tow, excelsior, or cotton may be clean, but they all pack

down quickly and get bunched so that there is no way of repairing them permanently. In other words the piece of furniture is a dead loss comparatively soon. Since it is true that these and other inferior materials are sometimes put into furniture which is sold at high prices, we cannot buy on price. We must buy on the guarantee of an honest merchant and an honest manufacturer.

In the cheaper grades of furniture, in addition to there being no covering over the excelsior or tow before the upholstery is put on, the amount of material is reduced as much as possible. Even in the lower grades of the hair-filled articles this statement holds true and accounts for a portion of the difference in price. In these better items of the cheaper grades, the rolled edge is usually a matter of tucking the filling under big loose stitches or of using a substitute in the form of a hard made roll that can be tacked on. The exterior shows the difference between the hard mechanical edge and the soft, well-moulded one of the better construction. This should not be confused with the bulbous humps of the exaggerated 'over-stuffed' piece which is so well named.

It is possible to make these cheaper chairs either bulbous or skinny, and they usually do err in one direction or the other. The contours of an upholstered piece of furniture tell a tale to the eyes of anyone used to the constructions that are employed. In the fine pieces there are subtlety and charm that make them usable with the finest of period pieces, provided they are harmonious in style and weight.

WE do not want frauds; we really want to receive what we pay for. Cheap furniture may sometimes lure us because we are tempted by a bargain. But what is a bargain? It must offer more than low price. Perhaps the only real safeguard against an inferior product lies in the establishment of well-understood standards by which all reputable furniture would be marked. If I wish to spend only \$25, I need not be misled into thinking that I am getting something worth \$100. I want only to know that I am buying just as good material and just as good design as are possible for that price. And, if I must have cotton padding instead of hair, I accept that fact, for I make that decision when I allot \$25 to an upholstered chair. Nor do I think I have a Park Avenue product for the price of one that belongs on the lower end of Main Street. In the absence of such definite standards of quality, the answer in upholstered furniture is to choose your merchant well and pin your clerk down with specific questions to which evasive answers cannot be made.

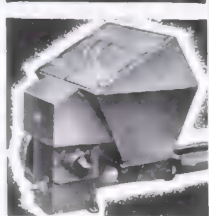


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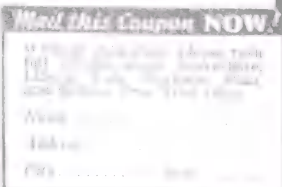
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SMALL HOUSE EXHIBITIONS

Fifty best houses selected from our Sixth Annual Small House Competition

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Architectural Exhibit Corporation

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Prize winners in this competition, which closed on October 17th, will be announced in the January issue.

Interesting Christmas Cards

In sets of twelve for \$1.25: Seth Parker and Seth Parker Sentiments. Thoroughbred Dogs on parchment. Famous Landmarks of Europe. The 2nd set of Holy Land Cards with sentiments by Harry Emerson Fosdick, hand colored. Colored Etchings of Old Colonial Homes and Scenes. \$1.25, uncolored \$1.00. Also for \$1.25, a set of 16 lovely photographs of our Christmas Trails.



HOUSE BEAUTIFUL, Box T
8 Arlington Street, Boston

GARDENS UNDER GLASS

[Continued from page 397]

maintained the species, varieties, and hybrids which are given at the end of this article. The species have been assembled from remote quarters of the globe; many of the hybrids were produced in England.

That these plants from widely separated locations can be established demonstrates to a scientist how far we can modify with protection, water, and a little artificial heat the extreme rigors of our climate until we have an approximation to what we should find in those distant quarters of the globe.

Here lies virtually a conquest of our climate. The effect of the increasingly shorter days of autumn, followed by the intense cold of winter that lingers far into the spring, is well-nigh dispelled. What often we have journeyed far to find is secured at home. No sunlight of Florida or Southern France can be more genial than that of the protected garden on winter noon-days. Added to this, there is no season when something is not on the point of coming on.

August displays of the Brazilian purple Tibouchina, as rich and exotic as anything throughout the year, are followed and accompanied throughout the fall by the delicate charm of *Camellia sasanqua* and its varieties, with *Datura arborea* coming to a spectacular display, when well timed, in late November. By Christmas, *Erica melanthera* from far south of the equator is a cloud of pink buds, if not already white, while *Daphne odora* is likely to be at its prime. Early in January, the coral buds of *Cestrum elegans* open and form a chief display, as does the pure yellow of *Jasminum primulinum*, while before February the long train of camellia varieties and acacia species is well on its way. March brings a culmination of bloom with rhododendrons and azaleas, while through April, May, and June the protected garden, thrown completely open, is continuous with the out-of-doors. Possibly there is less of

color in July than in any other month, but the cool freshness of new foliage is a restful contrast and one might welcome a brief cessation in the otherwise unbroken pageant.

To realize so great a luxury at our door without any entail of maintenance beyond exclusion of frost and due provision of water and ventilation is a theme latent with possibilities that might well transform our domestic and indoor environment. It offers a problem in design that architects have scarcely perceived. While the florist has to bring on from month to month supplies of marketable plants on his benches, the individual has an entirely different purpose in building a garden that he can walk into at any season and

in which he can establish the plants for which he cares. In the design of such a structure the architect may feel practically unrestrained. European orangeries offer perhaps the best precedent. In these, consisting often of a light cornice raised on pilasters with walls and roof of glass, with little if any provision for heat, are wintered their lemon and orange trees and every tender species that may need protection. In such enclosed gardens the gardener in those sections of America subject to prolonged and chilling frost will find he has brought a milder climate to his door and is well equipped to plant and to pleach that garden that is singularly and intimately his own.

Plants Grown in the Author's Enclosed Garden

SHRUBS

Camellia japonica.....Asia

(Forty varieties of *C. japonica*, of which Mrs. F. Sander, Sylva, Gen. Washington, Kellingtonia, Anna Frost, Emperor, and Empress may be considered the best.)

C. sasanqua.....Asia*C. reticulata*.....Australia*Acacia pubescens*.....Australia*A. baileyana*....."*A. longifolia*....."*A. californica*....."*A. podalyriaefolia*....."*A. extensa*....."*A. Drummondii*....."*A. pulchella*....."*A. armata*....."*A. melanoxylon*....."*A. retinodes*....."*Rhododendron Cornubia*.....Asia*R. Pink Pearl*....."*R. Griersonianum*....."

(These three rhododendrons represent some of the best commingled strains and efforts in British horticulture: *Cornubia*, with its superb color, a second cross involving three of the finest Himalayan species produced by one of the most successful gardeners in Cornwall; *Pink Pearl*, better known in America, a second cross involving the names and efforts of at least four leading British horticulturists, the seed-bearing parent of high ranking distinction crossed by pollen of the finest hybrid ever produced in Great Britain; and *Griersonianum*, considered often the most beautiful of all species brought by Forrest out of Asia in the quarter

century of his collecting for British horticulture.)

Kurume azaleas.....Japan*Sander azaleas*.....America

VINES AND CLIMBING SHRUBS

Solanum jasminoides.....South America*Passiflora caerulea*.....Brazil*P. alata-caerulea*....."*P. racemosa*....."*Tibouchina semidecandra*....."*Plumbago capensis*.....South Africa*Hoya carnosa* (waxplant).....South China and Australia*Clematis lawsoniana henryi*.....China*Ficus pumila* (repps) — creeping fig.....Japan, China, Australia*Trachelospermum jasminoides* (Confederate-jasmine).....Eastern Asia, Malay*T. divaricatum*.....Japan, Korea*Jasminum primulinum*.....China*J. grandiflorum*.....Europe

MISCELLANEOUS

Eucalyptus ficifolia.....Western Australia*Leptospermum arachnoideum* New Zealand*Chorizema varium*.....Australia*Fuchsia procumbens*.....New Zealand*Fuchsia speciosa* = magellanica.....South America*X. fulgens*.....Mexico*Brumfelsia calycina*.....Brazil*Cestrum elegans*.....Mexico*C. parqui*.....Chile*Datura arborea*.....Peru, Chile*Billbergia nutans*.....Brazil*B. speciosa*....."*Asclepias curassavica*.....Florida, Louisiana*Polygala dalmatiana*.....South Africa*Tecomaria capensis*....."*Diosma ericoides*.....Southwest Africa*Aloe arborescens*.....South Africa*Asystasia bella*....."*Erica melanthera*....."*Lagerstroemia indica* (crapemyrtle).....Eastern Asia*Elaeagnus pungens reflexa*.....Japan*Osmanthus fragrans* (sweet olive).....Asia*Pittosporum tobira*.....China and Japan*Nerium oleander*.....Mediterranean*Helxine soleirolii*.....Corsica and Sardinia*Coronilla glauca*.....Southern Europe

FLOWER ARRANGEMENTS

[Continued from page 380]

many-sided old glass. This contained Silver Moon roses, yellow Aquilegia, and a branch of cherries falling over the side of the bowl, all cool and simple for a warm summer's day.

"I never can understand," said Lucy, "why people do not arrange flowers and fruit together, the effect is so appetizing. Don't you long to eat those cherries in that bowl this minute, although there are plenty of the same kind in the small bowls?"

After luncheon, Dora was taken to see the new library. It was paneled in almost silver-colored pine, and on a small table at the right of the door was a flower

group that seemed to her like a lovely still life.

"How beautiful the Madonna lilies are against the wall," she exclaimed, "with the bright rose leather box and the rose and silver brocade beneath. But where did you find that soft silver vase, so becoming to the lilies and to this room?"

"That came from Tuscany," said Lucy, "and I bought it from a dealer in Florence who used to send his men into the country towns to pick up this old silver, which is plated on copper. It is always becoming to everything arranged in it. Now," she continued, "I wish to show you flowers in unusual con-

tainers in the living-room. I am continually surprised at the few containers at Flower Shows and in private houses that have interesting lines. A flower arrangement does not mean consideration of the flowers only. It is the whole relation of receptacle with flower forms, and must be thought of as a complete composition. Receptacles that have a foot, or that are like a chalice cup in shape, seem to lift the flowers up, and make them of more importance. To-morrow I shall show you some good shapes with the flowers that I arranged yesterday just for your eye, for it is indeed a joy to show these things to such a "noticing" guest."

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PULLING A ROOM OUT OF THE DOLDRUMS

[Continued from page 403]

interesting windows. The iron grilles that let out the radiator heat were set flat in the wall and were therefore quite inconspicuous. The two window seats could be used for extra seating space if need be, but they were ideal for colored glass jars filled with flowers or for a lovely fish bowl. The space between the windows was just right for one of those charming old English bookcases that have graduated shelves at the top. Such a space provides some height and yet is not too massive, and the decorative ornaments on the little shelves and the fine old books below all add bits of color and pattern.

All of these camouflage ideas have been quite structural, but there are just as many instances when furniture needs to be made less conspicuous. There is, for instance, the old upholstered chair that can never look like anything, no matter what new dress it has. That is where a slip cover is important, for it can hide some of those peculiar curves and dips that made the chair grotesque. They can be filled out with cotton wadding and held in place by a tight piece of stout muslin. The slip cover will then fit over a nicely rounded arm or back. Carved wooden arms that

just are n't so good as they ought to be can be obscured in the same way, and the protecting petticoats of a pleated flounce have hidden many an ugly chair leg. In fact slip covers are the first and simplest aid to that of camouflaging.

Repainting or refinishing small pieces of furniture might also come in this category, for there's nothing like a coat of paint for a disguise. A small table that was too light for the living-room can be painted to become part of a gay bedroom. A mirror that was no longer needed over a dresser can be refinished for the hall — it can in fact even be lacquered without too great effort. An odd chair may only need a darker stain to make it harmonious with the living-room furniture. And don't forget that the old white chest of drawers in the attic that belonged to your great-grandmother may be beautiful mahogany or walnut when you get down to the base. In that case it was great-grandmother who did the camouflaging, with you as the restorer.

There are endless ways to play this game of camouflaging and each one is distinctly worth while. Any one of them might well pull a room out of the doldrums — and that is what we are all trying to do.

CLAREMONT MANOR

[Continued from page 393]



A glimpse through the arched doorway of the dining-room into the game room

by General Cocke — the smallest four-story building in the country — is much as it was for its Colonial master, but the bakehouse which forms the opposite wing has been transformed into a charming game room all green and dainty with painted furniture, flower prints, and shelves of garden books. This, with the loom, smoke, and coach houses, and original kitchen, forms

the very intimate courtyard where violets and heartsease bloom and daffodils riot in the midst of periwinkle. A royal paulownia breaks the sunlight into picturesque violet shadows on the terrace, which makes a bewitching outdoor living-room where flowers provide splashes of color. This little garden proves the first of a series which spread over the western side and

lead one's eye over large pottery jars of pink hydrangeas and a sweep of lawn to the river, and beyond this watery vista to a cypress-fringed shore.

In addition to the many small flower gardens there are the more extensive orchard garden, which follows long lines of old apple trees, and, almost as ambitious as these gardens for flowers, the kitchen-garden squares, the berry garden, and the salad garden with its beds of beets bordered with tarragon and chives and rectangles of lettuce frilled with parsley. Seen from the sky, the least imaginative visitor could trace the general landscape development from 'four allées gracios and faire' laid off more than two centuries ago to develop pleasant vistas. The first leads westward to the burying ground which gives one pause, for the armorial tomb of Elizabeth Bassett Allen, with its date, 1738, and its inimitable epitaph, seems conclusively to link Claremont Manor with *The Virginians*. In an early paragraph of this book, Thackeray describes the marble slab sent to Virginia for the mother of his Lord Castlewood as 'supported by a little chubby group of weeping cherubs,' and this, with further details, gives a perfect description of the Claremont tomb.

The second allée begins directly in front of the house, where, beneath the shade of old linden trees, a golden procession of daffodils sweeps in pride and glory across the lawn to the accompaniment of blue periwinkle. The third extends from a corner of the park where narcissi are wantonly naturalized, and gives a glimpse of asphodels by the terrace which bend to catch the evening sun. This allée originally was the wooded carriage drive to the river landing. The fourth broad path follows a line of ancient cedars toward the plantation quarters.

Such changes as have recently taken place at Claremont Manor are entirely permissible, for they have been made with deep sympathy and understanding. Nothing has been done to mar the old landmark, although much has been done to preserve it. After certain changes a few years ago and some exceedingly unfortunate work in 1830, it was necessary to undo many mistakes in order to bring back to the plantation its old-time glory and repose. Fortunately the estate fell into the appreciative hands of General and Mrs. Cocke, through whose exceeding good taste and skill the house and gardens are being restored to their early beauty.

NEW CHRISTMAS DECORATIONS IN THE OLD GAY MOOD

[Continued from page 385]

brilliant red velvet draperies are hung, kept year after year for just this purpose. Some years great clusters of mistletoe are fastened to the velvet; again a constellation of gold stars are sprinkled over them; an occasional Christmas welcomes luxuriant holly wreaths back for a change. The Christmas tree, glittering and brilliant, always stands against a draped back drop of gold cloth, this too kept packed all the year round to be brought out for Christmas-week decorations.

This same household serves Christmas dinner on a tablecloth of gold metallic brocade, one of those new composition materials that are washable and can be cleaned with a damp cloth. From the centre lighting fixture a shower of red poinsettias hangs on gold ribbons. A fine old family compote in the centre of the table holds the reddest, shiniest apples to be found in all the countryside, and gold candlesticks, heirlooms through many generations, gleam with red candles. Altogether the effect is almost mediæval in its rich reds and golds.

Whoever has spent a Christmas in Vienna will feel a reminiscent glow of pleasure at the sight of a Christmas basket or tray laden with luscious fruits and nuts surrounded in artistic arrangement by laurel, spruce, fir, and pine cones — all gilded with true Viennese lavish-

ness. A basket of fruit with gilded borders of Christmas trimmings as a centerpiece for the Christmas dinner table is a genial and yet not too complex Christmas motif. Or a smaller tray like this sent to each member of the household on Christmas morning is a pleasant rite in a jovial big family. To have a genuinely Viennese gusto, each tray should have a card bearing the donor's name and pedigree and including all his lodges, committees, orders, offices, and clubs! The innkeeper who presented us with our Christmas tray one Christmas Eve in Vienna sent his compliments on a card that might have been that of old Emperor Franz Josef himself — so replete was it with impressive-sounding affiliations.

A depression Christmas might be celebrated by hanging tin cups across the mantel in place of stockings, by serving Christmas dinner to a gay crowd in an informal soup-kitchen fashion, or by decorating the table with place cards in the form of gilt-edged stock certificates complete with a flourished inscription and a big gold seal.

Whether we end up with a silver tree or fall back on our old friend the holly wreath, we can give our Christmas decorations a new twist and ourselves a new thrill if we sit down, chin in hand, and plan Christmas with a fresh point of view.

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Signed,
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Five yards cost \$2.50; ten yards,
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Fig. 1

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the South and California, it may be
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blooms, a few blossoms at a time,
over a long period. These blooms
are creamy white, but not showy
— it is their perfume, at once
heavy, refreshing, elusive, not a bit
heavy or cloying, a fruity odor,
which lingers in our memory. To
us it recalls a beautiful garden on
Lake Como. As it likes a cool
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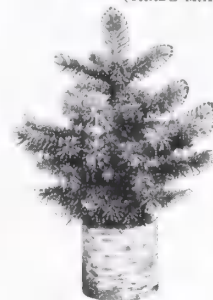
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120 West 14th Street, New York, N. Y.

or, if you prefer, to your local resident official. Gifts may be allocated to any one of the various departments.

WHAT SHALL I PLANT?

[Continued from page 421]



Fig. 2

THE cut-leaved crab apple (*Malus toringoides*) is a charming irregular small tree about 15'-20' tall. In the spring it is a mass of white blossoms, but that is not different from many others. Its true glory is seen in early autumn — from mid-September to late October — when it hangs full of fruit (Figure 2) which is small, waxy, pear-like, about 5" long. It hangs in clusters from delicate stems. At first appearance it looks rosy red, but seen closer it is yellow with a red cheek which almost covers it. It looks waxy because of the bloom which, from certain angles, gives it violet high lights. The leaves of this tree are deeply cut, making the fruit show up all the better. As with many other members of the rose family, the more nearly dormant it is the easier will it take hold. You can still plant it even if there is a thin crust of frost over the ground. In size 5'-6', \$3.50 each; 6'-7', \$5.00; carriage extra. — BAY STATE NURSERIES, INC., North Abington, Massachusetts.



Fig. 3

HAVE you a friend who just loves plants but never has 'luck' with them in the house? Here is a present to delight her — a dozen or more lily-of-the-valley pips (Figure 3) and some prepared bulb fibre to grow them in. The fibre is put in a pail and wet thoroughly, then the surplus water is squeezed out and the flowerpot or dish filled three-quarters full. Put in the pips and fill around them with more fibre, pressing it in gently. Then set in a warm place near a window, which need not be a sunny one. Three or four days afterward a shoot should appear, and the flowers in three weeks. A special freezing process has retarded the bulbs so that they are impatient to bloom. For this reason get only as many bulbs as are to be planted at once, reordering them for a succession of bloom. Twelve pips and sufficient bulb fibre for planting, \$2.00; twenty-five pips and fibre, \$3.50, delivered in the United States. Bought separately, fibre, 50 cents a quart; pips, \$1.50 per dozen, \$2.75 for twenty-five. — MAX SCHLING SEEDSMEN, INC., 618 Madison Avenue, N. Y. C.



Fig. 4

THE coral ardisia (*A. crenulata*) seen above (Figure 4) originally came from the tropics of the Eastern hemisphere. It does not seem to mind in the least exchanging a steam-heated apartment for its home in the open, as it likes a fairly warm temperature at night, something over 60°. The glossy dark green leaves would be beautiful enough in themselves without the additional color of the coral-red berries which last the whole winter through. Plants in 5" pots are \$2.00 each, delivery extra. — HENRY A. DREER, 1306 Spring Garden Street, Philadelphia, Pennsylvania.

